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Music Identity and Listening Preferences of Students in
High School Performing Ensembles

By Caitlin Harris

Department of Music

A thesis presented in partial fulfillment of the requirements for the degree of Master of
Arts, Music Education Concentration

Eastern Illinois University

April 2020

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Abstract

The purpose of this qualitative action research study was to examine and identify the listening preferences and musical identity of high school members of performing ensembles. Participants were involved in five stages of data collection; the initial questionnaire, the first listening journal, a feedback questionnaire, the second listening journal, and individual interviews. Data was collected during the 2017-2018 school year, and participants completed all phases during their personal time. Three research questions framed this study:

- 1) How do the listening preferences of students help shape their musical identities?
- 2) Do students' listening preferences outside of school conflict with their in school music identities?
- 3) How can music teachers support the development of students' musical identities in a school performing ensemble?

Three themes emerged from the data; the importance of listening identities to the participants, the disconnect between the listening identity and the repertoire performed in ensembles, and the priority that message, meaning, and emotion play in participants' reasons for listening to music.

Dedication Page

I would like to dedicate this document to my grandmother, Connie Jean Nelson. Thank you for the phone calls, the advice, and the endless love and support as I worked on my Master's Degree. We will celebrate together in spirit.

Acknowledgments

I would like to thank the following people, who made completing this thesis possible:

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- Thank you to the students that participated in this study, and from whom I draw inspiration daily to better my teaching.
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Introduction

Adolescence is a time in which many teenagers search for meaning and identity in their experiences. Music is one of several examples in which students utilize their preferences to demonstrate a part of their identity. Many teenagers also use musical performance as a way of expressing their identity. Researchers have identified chorus as being an important building block in the construction of social identity and community via performing ensembles. (Allsup, 2003; Countryman, 2003; Parker, 2010, 2014) Students are given opportunities to meet others that have similar interests, some of whom they would have never interacted with in their daily schooling otherwise. These social situations offer students the opportunity to build a community of musically interested young adults.

Researchers have examined musical identity and students' perceptions in greater detail. This has included work on student perceptions of their musical identity within a performance-based ensemble (Adderley, Kennedy & Berz, 2003; Mills, 2010; Sweet, 2010) as well as attempted to decipher the meaning of these experiences (Hylton, 1981). Other differences examined have been between practicing music at home and performing at school (Campbell, Connell, and Beagle, 2007), as well as how students perceive the music listened to and sung/performed at school (Siebenhaler, 2008). Another viewpoint examined was the extent to which a teacher could negatively influence musical identity in their classroom, and the division this created between student and teacher perceptions (Kelly-McHale, 2013). Students reflecting on their experiences in a performance ensemble, and how this impacts lifelong learning have also been examined (Rohwer & Rohwer, 2009).

Teachers recognize the need to honor students' unique individual and cultural situations, and attempt to employ a culturally responsive teaching approach when working with their classes. Researchers have shed light on this topic in music education by interviewing teachers about their experiences with culturally responsive education (Shaw, 2015) as well as students' perceptions of this teaching style (Shaw, 2016). Some might argue that in order to be culturally responsive, teachers should examine the fan-specific music involvement (Rhein, 2000) and should include modern technologies to enhance all aspects of musical identity (Partti & Karlsen, 2010). One of the main ways fans and technological enthusiasts connect with music is through listening to music. Researchers have investigated listening preferences of students in a variety of studies. Children's modes of listening to music have been examined both at home and at school (Boal-Palheiros and Hargreaves, 2004), as well as how students respond to music listened to at school (Woody, 2004). Insight has also been provided as to genre preferences across different ages (LeBlanc et al, 1996).

There appears to be a disconnect, however, between the music that is performed in ensembles and what students listen to at home. Whereas students are interested in listening to and potentially performing contemporary music, many music directors insist on presenting literature from the typical choral canon for performance purposes. As the teacher of a performing ensemble at the high school level, I have seen a disconnect between the musical experiences of students in school performance ensembles and the experiences they described of learning or listening to music at home. This has led me to wonder whether these differences affect students' musical identities, whether they are separate identities, and how to try to connect the two if they are separate. The purpose of

this study is to examine in detail the listening preferences of high school chorus students in a rural Midwestern school district. Research questions included, 1) How do the listening preferences of students help shape their musical identities? 2) Do students' listening preferences outside of school conflict with their in school music identities? 3) How can music teachers support the development of students' musical identities in a school performing ensemble?

Literature Summary

Introduction

A literature summary was compiled with the following topics: social identity and community, perceptions of student participation and musical identity, culturally responsive teaching, modern musical learning, listening, and journaling. Parker's research (2010; 2014) examined the social aspects of performing in an ensemble. Allsup (2003), Countryman (2009), and Parker (2016) explored the larger aspects of community within a performing ensemble. Adderley, Kennedy and Berz (2003), Campbell et al. (2007), Hylton (1981), Kelly-McHale (2013), Mills (2010), Rohwer and Rohwer (2009), Siebenhaler (2008), Sweet (2010), and Parker (2020) delved into examining the students' perceptions of participation in an ensemble, as well as musical identity. Shaw (2015 & 2016), Kratus (2007, 2019) examined the importance of implementing culturally responsive teaching in the music classroom and performing ensemble. Partti and Karlsen (2010), Rhein (2000), and Nowak (2016) tackled the idea of modern musical learning and how it can be approached in a musical context. Boal-Palheiros and Hargreaves (2004), LeBlanc et al. (1996), Woody (2004) and Kratus (2017) discussed what listening would look and sound like in the music room and performing ensemble. DeJager and Gesler (2007), Kassler (2001), Pearman and Friedman (2009), and Rappaport (2005) examined journaling and music, and how they can work together.

Social Identity and Community

Parker (2010) created an action research study to “explore social belonging among choral singers” (p. 341) within a high school in the North Eastern region of the United States. Two research questions, posed to frame the study included, “(1) How do high school students define social belonging? And (2) What factors of chorus

membership contribute to the experience of belonging?” (p. 341). The researcher selected participants through purposeful random sampling at City School, where she had worked for three years as the choir teacher. She chose the action research method because it allowed her “to engage students in dialogue about social belonging in chorus” (p. 341). Participants included 26 high school students chosen by intensity and purposeful random sampling, enrolled in choir (17 girls and nine boys) during the spring of 2007. Data included seven small group interviews lasting 40-45 minutes comprised of 3-4 participants during their lunch period (p. 343). The author made use of an interview guide, but also allowed other questions to arise throughout the course of the interviews. Parker also collected both analytic and reflective memoing notes “including both verbal and non-verbal interactions as well as physical proximity and body posture” (p. 343). She utilized inductive data analysis to code both the interviews and the memos. Parker made use of prolonged engagement, triangulation, member checking, and peer review for data verification in the study (p. 344). Five themes emerged from the data, “including choral experience as uncompetitive, sectional bonding as social bonding, singing as shared experience, chorus as safe space and trips as pivotal bonding experiences” (p. 344). From this analysis, Parker also reflected on the teaching role she serves in the choir classroom, noting the importance of “teacher as caring model,” “classroom as place for student voice,” “student to student mentorship,” and “singing” (p. 349, figure 2). Parker also recommended avenues for future research, including “investigating the relationship of singing and belonging,” “teacher behaviors that encourage student belonging,” and “stress reduction and school music participation” (p. 350).

In 2014, Parker conducted a grounded theory study in which the purpose was to “describe the process of adolescent choral singers’ social identity development” (p. 20). Parker interviewed 36 choral students from three high school choirs found in the Midwest collecting data in three “waves” (p. 21) concluding in a total of 49 interviews. The first wave involved 45-minute individual interviews with five students from each campus, with the goal of using open coding “to identify initial categories” for possible themes (p. 21). The second wave incorporated 21 individual student interviews, which were used for constant comparative data analysis (p. 21). The final wave incorporated member checking from one third of the interviewed students, and intensity sampling helped “identify those who spoke strongly about their social identity development” (p. 21). Parker incorporated secondary data sources, such as interviews of choir teachers as well as observations of choir rehearsals to “triangulate the data” (p. 21). Parkers’ findings revealed an “eight-stage process” (p. 23) that resulted in a temporal matrix comprised of the following: “the initial decision to audition and remain involved in choir, progressed through the central phenomenon, team; and ended with the last category, the desire to give back to the community” (p. 23). Resulting implications of the study included that “the choral classroom is identity defining and assists adolescent social development through the music-making experience” (p. 29).

Allsup (2003) explored the “dichotomy between the music we teach in school and the music our students enjoy in homes and hallways” (p. 24). Incorporating nine instrumental students into his study, Allsup created “two mutual learning communities” (p. 25) whose task was to create a piece of music resembling a certain style. The first group chose more “popular” instruments to form a rock-style group, and the second

group chose a more “classical/jazz” route to compose their music. Allsup served as the facilitator and utilized “multiple data-collection approaches” (p. 29) to record the experience. Throughout the study, Allsup discovered that “when students are given space to explore freely, to work democratically, they will create (from one of *their* musical worlds) a context about which they are familiar, conversant, or curious” (p. 35).

Countryman (2009) conducted interviews with 33 previous high school students in order to “learn about the experiences of those peers – the students who enjoy their school music involvement enough to remain in the programme for several years, but who do not choose music as a career path” (p. 95). Participants selected had graduated within 1-6 years of the study and had been schooled in “four of Canada’s 10 provinces” (p. 94). Data collection utilized “open-ended interviews” (p. 96) both individually and in pairs were utilized to collect data. Countryman concluded from these interviews that “participants whose programmes provided regular opportunities to exercise personal musical agency in community had a more personally transformative set of experiences” (p. 107).

Parker (2016) explored “four Midwestern choral teachers’ experiences of creating and sustaining community within their public school choirs” (p. 220). In this intrinsic case study, Parker used “interviews, written and observational data, and artifacts” (p. 223) to create a “holistic” case study (p. 223) to help understand how these communities were created within each choir. The researcher collected data via interviews with teachers and students, as well as observations, field notes and artifacts collected over the course of three months. Analysis of the coded data indicated that there were four central themes:

“support and care,” “fostering a sense of belonging and acceptance,” “quality creates and inhibits community,” and “program legacy and vision” (p. 228).

Perceptions of Student Participation and Musical Identity

Adderley et al. (2003) investigated “the music subculture of one high school to determine its fundamental nature and quality, its features and its significance, and to discover how closely this subculture resembles Morrison’s ‘culture of our own’” (p. 191). The purpose of the study was “to investigate the world of the high school music classroom” (p. 192). Participants included students selected from a large high school in a city in the Northeastern region of the United States (p. 192). Adderley et al. conducted individual structured interviews with 60 students with an even representation from choir, band and orchestra. Each researcher interviewed one on one with approximately 20 students with whom they had not previously worked during regular class hours (p. 192-193). Four focus areas addressed in the interview questions consisted of: “motivation to join music ensembles and to remain, perception of the musical groups by their members and by the school community as a whole, the meaning and value that music ensembles engender for their participants, and the social climate of the music classroom” (p. 193).

The researchers discovered that students chose to participate in ensembles due to the “influence of family,” the “domain of things ‘musical’,” “the balance they provided in the school curriculum,” and the “social benefit of being in a group” (p. 195). As to others’ perceptions of students’ involvement in a musical ensemble, Adderley et al. found that students “take considerable pride in their ensembles,” although “many students viewed themselves as part of the larger school population, while others saw themselves as separate” (p. 196). Other comments included that “those in the music groups were perceived to be talented” and that “many music students also said that they are viewed as

being intelligent” (p. 196). The researchers also acknowledged that the “use of labels provided insights into how students regard themselves and how they fit into the larger school environment” (p. 197).

Adderley et al. asked additional questions about the meaning and value of participating in a performance ensemble. Resulting responses could be divided into “musical and nonmusical benefits, with the nonmusical benefits being further divided into academic, psychological and social subcategories” (p. 198). The academic subcategory included acquisition of musical skills and knowledge, interaction with the audience, notion of an emotional outlet, career preparation, and academic benefits (p. 198-199). The psychological subcategory included four areas: “personal qualities, personal growth, emotional outlet, and atmosphere” (p. 199). The social subcategory included discussion of making friends and the benefits of being in a group, group outings, and the quality of the teacher (p. 199-200). When discussing the social climate of the music ensemble, the “students’ perception of these ensembles seemed to vary depending on what they would acquire from participation” (p. 203). Participants that were more social in nature viewed a performance ensemble as “a home away from home” and “viewed the group as a circle of close friends who happened to be enrolled in a graded course” (p. 203). Other students believed performance ensembles were courses “similar to other courses, but one that was much more group-oriented” (p. 203). Ultimately, all responses demonstrated that students “epitomized a conception of a music group that was special” (p. 203). Adderley et al. concluded that “many of the findings support earlier research, providing a stronger case for the claim that students are intellectually,

psychologically, emotionally, socially, and musically nurtured by membership in performing ensembles” (p. 204).

Campbell et al. (2007) conducted a study to “determine the significance of music and music education to middle and high school adolescents, including those enrolled and not enrolled in school music programs” (p. 222). The researchers collected data from a national essay contest created by Ban deodorant in which American middle and high school students. One thousand one hundred and fifty-five students aged 13-18 responded to the prompt “Ban the Elimination of Music Education in Schools” (p. 223). Teenage girls comprised 78% of the responses and two-thirds of the responses came from students in the 14 to 16 year age range (p. 223). Written responses from students were primarily submitted electronically and were on average two or three sentences in length, with the rare exception of responses being longer than a paragraph (p. 224). The researchers used an “inductive approach” to qualitatively determine the possible theme categories (p. 224). The final coding frame that researchers designed present five principal themes (p. 224):

- (a) identity formation in and through music, including individual identities (instrumental, vocal, listener, etc.) and group identities (band, choir, orchestra, etc.), (b) emotional benefits that span enjoyment, expression, emotional release and control, and coping, (c) music’s benefits to life at large, including the building of one’s character and life skills, (d) social benefits encompassing camaraderie, the acceptance of differences, high morale at school and at home, distraction from vices such as drugs and alcohol, and the prevention of suicidal behaviors, and (e) music in schools, including positive and negative impressions of the program, particular courses and course content, and teachers.

From these themes, Campbell et al. summarized that:

“Music emerged as significant to this national sample of American adolescents for its fulfillment of their emotional and social needs and its function in distracting them from engagement in the various inappropriate social behaviors that are so readily available to divert them from their fullest and most wholesome development” (p. 233).

Student responses also indicated “school music is not yet all it could be and should be” (p. 234). The researchers concluded that “the present study suggests that music continues to be a necessary element in many adolescents’ lives and that some adolescents are able to argue its essence for their very survival” (p. 235).

Hylton (1981) studied “the meaning of high school choral experience for student participants” (p. 289). Two research questions guided the study:

(1) What do members of selected high school choral ensembles perceive as the meaning of choral singing experience? Do there exist underlying dimensions in the meaning construct? (2) If underlying dimensions are found to exist in student perceptions of the meaning of choral singing experience, what are the interrelationships of those dimensions? (p. 289).

In order to answer these questions, Hylton worked on “the development, testing, and administration of an instrument for ascertaining high school student participants’ perceptions of the meaning of choral singing experience” (p. 289).

During April and May of 1978, Hylton conducted a pre-pilot study whose participants came from three central Pennsylvania high school choirs (p. 289). The 189

participants were “asked to respond in written form to the following open-ended question”:

As a member of your high school choral group you are a person who sings because this experience means something to you. We are trying to find out what it is about this experience that is meaningful for you. Would you list below what this singing experience means to you and the part singing plays in your life? (p. 289)

Hylton revised the above question “for unity of wording and clarity, and cast into infinitive form” (p. 290). The resulting 420 responses led to the creation of “four broad underlying categories of meaning: psychological, communicative, integrative, and musical-artistic” (p. 290). After reviewing statements to include in the pilot study, Hylton added a “spiritualistic” category (p. 290). The pilot study of the “Choral Meaning Survey” was comprised of seventy-two statements 62 of which were from the pre-pilot responses, and ten of which were spiritual statements from a study by Farrell (1972, p. 290). The survey utilized a five-point Likert-type rating scale for participants to rate their responses. The researcher conducted a pilot study in the spring of 1970 in which 251 subjects from four Pennsylvania senior high schools participated (p. 291). During this pilot study, a category that “related to students’ fulfillment of a need for achievement through experiences in choral music” (p. 291) was added.

Hylton made use of the revised Choral Meaning Survey in a study in 1979, which included 673 high school students enrolled in 14 choirs (p. 292). He utilized the unrotated factor structure, the oblique rotation factor pattern, and the interrelationships among the factors to “facilitate explication of the results of the study” (p. 292). The

results of the study “represent evidence that the meaning of choral singing for high school student participants is a multidimensional concept” (p. 301). Hylton also discovered interrelationships between the different factors, which “suggests the presence of a more global dimension of meaningfulness, subsuming all of the variables” and also that “seem to be tied to a more generic concept of meaningfulness – a global concept of which they may be considered subconcepts” (p. 301).

Kelly-McHale (2013) conducted a qualitative collective case study to “examine how curricular decisions in the general music classroom influence the expression of musical identity for students from immigrant families” (p. 198). The researcher builds a theoretical framework in which she discusses musical identity terminology developed by Hargreaves et al. (2002), namely differentiating between “identity in music” (IIM) and “music in identity” (MII). A secondary purpose of the study was “to examine how the experience in the general music classroom affected the expression of MII and IIM” (p. 201). The author continued to examine the theoretical framework by discussing previous research on immigrant adaptation, and the concept of being “colorblind” in a previous study by Williams and Land (2006) (p. 199). The researcher stated that the “impact of culture and belief systems on the experience in school can influence the overall adaptation of the student” (p. 200).

The collective case study involved a general music teacher and four of her fifth grade students, all of whom were children of immigrants (p. 200). The researcher purposefully selected students from a suburban elementary school near a large Midwestern city because of the music teachers’ use of the Kodaly method in her instruction, as well as the high population of diverse students at the school. Kelly-

McHale collected data during a 14-week period, with the first three weeks dedicated to a total of 22 hours of classroom observations. These observations informed the development of semistructured interview questions. The four student participants took part in “two group interviews (1 hour each), one paired (30 minutes each), and three individual interviews (30 minutes each)” (p. 202). The general music teacher participated in “three interviews of 1.5 to 2 hours each” (p. 202). Data analysis included the constant comparative method and Creswell’s (1998) data analysis spiral (p. 203). Kelly-McHale summarized the students’ perspectives of MII, demonstrating the importance of music outside of school. Many of the participants listened to both music in English and music from their native cultures. The general music teacher, attempting to find music in Spanish that met performance and curricular goals, chose music that did not properly represent the cultures of which these students were a part because she “did not make a distinction between a song sung in Spanish and a song that came from a Spanish-speaking culture” (p. 206). Kelly-McHale noted, “The fact that the repertoire was chosen primarily to assist with the acquisition of notational literacy positions the repertoire as equivalent to multiplication tables rather than to artistic or aesthetic expression and expression of identity” (p. 206). This also applies to students’ perception of IIM, as “the existence of a music class experience rooted in the development of notational literacy did not contribute to the establishment of the musician identity for the students” (p. 208). When asked if students considered themselves musicians, “3 of the 4 said no” (p. 209).

Kelly-McHale discovered a two-fold problem. The first problem being that the general music teacher was focused on establishing “an understanding of music through the development of notational literacy,” a teacher-based goal that resulted in the music

class failing to “serve in the development of musical identity because the teacher neglected to understand the life experiences that shaped and supported [student] development” (p. 210). Ultimately this led the general music teacher to the “adoption of a color-blind approach” (p. 210). Kelly-McHale concluded that teachers should “learn to listen to the words, observe the actions, and seek the examples our students bring to the music classroom,” because “we will become better able to expand our repertoire and curriculum and better serve the student instead of the tradition with which we most closely identify” (p. 212).

Mills (2010) investigated “adolescent perceptions of what it means to be a musician, and to explore the role of participation in a community children’s choir” (p. 45). The researcher posed two initial research questions in order to discover student perceptions of their participation in a musical ensemble. Participants included six students currently involved in the choir, one former member, and parents of various students affiliated with the ensemble. She employed two focus group interviews with all participants, and a follow-up interview with three of the students and their parents. Data also included field notes that corresponded with rehearsal observations. One main theme that emerged is “loving the music...is at the heart of being a musician” (p. 46). Mills discovered that “there is a discrepancy between what the choristers know and do, and what they say about musicianship” (p. 52). She advised “conductors might discuss in greater detail with their choristers how rehearsal techniques refine and polish a piece” (p. 52).

Rohwer and Rohwer (2009) designed a study to “describe choral students’ perceptions of their high school choral experience” (p. 256). The researchers worked with

57 students (15 male, 42 female) from a north Texas high school that were either involved in the varsity women's choir or varsity mixed choir (p. 256). Participants completed "a broad writing task" (p. 256) in which they wrote a letter welcoming new students to the high school program and provided advice to "transition to the new choral environment" (p. 257). The researchers discovered six themes from these writing tasks: "social, musical, director-related, effort/fun, memories and concerns" (p. 257). From these writing tasks, the researchers were able to document "the central nature of the social impact that the choir had in the experience of these choir students" (p. 259).

Siebenhaler (2008) conducted a study primarily to "reexamine student attitudes toward singing and choir participation, particularly within the Hispanic and African American communities" as well as "their preferences for recordings included with music textbooks, as possibly influenced by gender, ethnicity, and age" (p. 50). Participants included 249 students in grades 3-5, with 69 third graders, 99 fourth graders, and 81 fifth graders (p. 51). Of these participants, 167 identified as Hispanic and 82 as African American (p. 51). There were 139 girls and 110 boys in this study (p. 51). Participants came from one of two schools, both of which provided music instruction "every third day for 45 min each class meeting" (p. 51) as well as an afterschool choir. Each school had one music teacher, one of whom identified as a White male (the researcher) and the other as a White female (p. 51). Siebenhaler utilized songs from "two basal textbook series: The Music Connection (1995) and Share the Music (1995)" (p. 51) for a listening assignment. Songs selected from the textbook series included three recordings in Spanish, three recordings from African American game songs or spirituals, and three songs with European origins for each grade level (p. 51). Pieces were between 8-40 measures long

and were “10 s to 45 s in duration,” (p. 51) making sure to include “the entire tune or melody” (p. 51). “Nine songs per grade level were taped in three random orders” to “control for order effect” (p. 51).

Before completing a listening assignment, participants completed a questionnaire similar to one developed by Mizener (1993) to share “their attitudes toward singing and choir” (p. 51). Mizener found that “there were fewer significant differences among the Hispanic and African American girls and boys who participated” (p. 54). In contrast, Siebenhaler found that “the African American children...liked to sing in music class and felt they are good singers and sing as well as their peers significantly more than the Hispanic children” (p. 54). Additionally, the researcher found that “the African American boys liked to sing in music class, sing when they are by themselves, and consider themselves good singers more so than the Hispanic boys in this study” (p. 54). Hispanic boys, however, “had a less positive attitude about singing in school and when they are alone and were less confident in their singing ability when compared to the other groups” (p. 54). Looking more specifically at gender, Siebenhaler discovered that “boys and girls did not have significantly different attitudes toward singing” (p. 54). When discussing age factors, Siebenhaler noted, “the older children seem to enjoy the less formal, popular singing and have a positive opinion (albeit without objective criteria) of their singing ability” (p. 54). Looking at choir participation, the results indicated that 71% of the African American participants were a part of the choir, while only 30% of the Hispanic participants were involved in choir (p. 55).

Once finished with the questionnaire, participants were given a response sheet that had “two Likert-type scales for each recorded example – one for the song and one for

the singers” (p. 51). Siebenhaler immediately discovered that “female students respond positively to all manner of school music recordings” (p. 55). When age was taken into consideration, it was found that, “there was still a significant decline by grade level for both genders,” and that “fifth-grade girls as well as fifth-grade boys were less positive than the younger students” (p. 55). Siebenhaler broadly stated that “the grade level differences consistently show the decline in attitudes toward school music in fifth grade” (p. 55). When looking at the ethnic differences and age, Siebenhaler concluded, “the Hispanic fifth graders were still consistently least positive about all the recordings” and that “for the African American children, the fifth graders were only significantly less positive toward the recordings of songs in Spanish” (p. 55).

Sweet (2010) interviewed five male students, which were a part of her middle school chorus in an intrinsic case study designed to “learn about the perceptions of singing and participation in choir” (p. 6). Sweet’s “specific areas of focus included insight on why [her] eighth grade boys sing and enjoy singing, perceptions of singing in a daily choir class, and perceptions of singing in an auditioned after-school choir” (p. 6). Sweet utilized a group interview setting that was semi-structured in nature, and served as a participant-observer for the duration of the interview. Collection of primary data included “one formal group interview with the five boys, informal field notes, concert programs, difficulty level of choral music, and my personal insights and observations as the boys’ teacher and participant observer” (p. 7). While Sweet indicated, “this study cannot be generalized to the general population of eighth grade boys or middle school choir,” (p. 11) her findings are ones that other teachers could relate to and apply to their teaching situations. Four themes emerged from the open and focused coding procedures,

which were “singing, other people, Choralier Men, and silliness” (p. 7). Overall, Sweet commented that the study allowed her to “better recognize and meet the needs of [her] male singers, as well as all of [her] students, and provide them with a richer and deeper middle school choral experience” (p. 11).

Parker (2020) investigated the importance of music by outlining the experiences of 30 adolescents involved in music. Parker noted that adolescents “do not separate music-making from other aspects of their lives. Music is woven into their existence” (p. 1). The three components of music identity espoused by Parker included: musical self-concept, musical self-esteem, and musical self-representation (p. 7). Within these components, Parker argued that “adolescents dynamically construct musical identities through interaction with important others, within microsystems and mesosystems such as their homes, schools, and community spaces” (p. 11). The researcher broke down musical identity into four critical periods: active construction, emerging, developing, and focusing musical identities (p. 20). These four critical periods follow the life span of the adolescents, which are labeled as birth-age 19 (p. 21).

In part I entitled “Who I Am,” (p.15) Parker discussed musical identity, how students learn to musick, and what is difficult about learning music. She delved further into what music means to students, and what challenges they have faced during their musical development. Part II, “My Social Self” (p. 101) addressed the social aspects of musicking with others, the sense of community when musicking, and the growing social identity that comes with musicking in a group. Part III, “Toward a Future Vision” (p. 176) turned the focus outward toward student perspectives on their futures, as well as how to advocate for student’s abilities to musick. Part III also looked at the bigger

question of “why do adolescents make music?” as well as “what role does musicking fulfill in adolescents’ lives?” (p. 221). Parker concluded that adolescents “make music to grow musically and as individuals, to more deeply relate to themselves and to others, and to experience a sense of purpose and direction in their lives” (p. 235). She also noted “In times of considerable uncertainty, musicking represents a familiar space where adolescents return to discover their strengths and to find themselves” (p. 235).

Culturally Responsive Teaching

Shaw (2015) utilized a collective case study method to examine “how successful urban choral music educators use contextual knowledge to inform pedagogical practice” (p. 199). The non-profit organization participating in the study was comprised of an urban community children’s after school chorus program, divided into nine locations and choirs in a large Midwestern city. Shaw adopted Grossman’s (1990) “concept of contextual knowledge as encompassing teachers’ knowledge of their specific learners and the educational contexts in which they are situated” (p. 199). Three research questions informed the study, “the first of which was adapted from Fitzpatrick (2008)” (p. 200):

1. What contextual knowledge do successful urban choral music teachers hold about their students and about the communities in which they teach?
2. How do urban choral music educators use contextual knowledge to inform their pedagogical practice?
3. What experiences do effective urban choral educators consider to be essential preparation for teaching in an urban environment?

Through purposeful maximal sampling, Shaw selected four urban choral teachers (three current, one former) of diverse backgrounds. The study, which was conducted over a 15-week period, included “individual semi-structured interviews, a focus group

interview, ethnographic field notes, autobiographical notes, and collection of material culture” (p. 205). Shaw adopted a non-participant observer role throughout the study (p. 205). The teachers each participated in two individual semi-structured interviews ranging from 90-120 minutes in length, as well as a focus group interview including all participants of 120 minutes in length (p. 205). Prolonged engagement in the field, triangulation, “thick description,” member checking, artifacts, and “participant check-ins” (p. 206) verified the study. Shaw identified the need for culturally responsive teaching (CRT), an “underresearched” area in music education (p. 217).

Shaw (2016) implemented a multiple embedded case study to explore culturally responsive pedagogy (CRP) in a musical setting to “explore adolescent choral students’ perceptions of CRP in an urban community children’s choir” (p. 46). Of the three research questions, two were “informed by Rohan” (2011, p. 46). Participants were taken from three choirs that met after school, and within each choir focused on one teacher and three students’ perspectives. In this specific article, Shaw relayed the information from one choir. Primary data sources during the 14 week period of the study included “observational field notes...and semi-structured interviews with the teacher and students” (p. 50).

Overall, Shaw collected “18.25 hours of rehearsal and performance observation and 30 hours of interviews across the three sites” (p. 49). Student interviews involved five separate 30-minute sessions, and “incorporated two artifact-elicited interviews in the data generation schedule and sought to balance between individual and group interviews” (p. 50). The first interview focused on students’ perceptions of “recorded vocal models that exemplified the ideal sound(s) they wanted to achieve” (p. 50). The second interview

“drew on printed concert programs and video recordings from recent performances as prompting material” (p. 50). Shaw also conducted three 90-minute semi-structured interviews with the director of the choir to further understand his experience with working with CRP in the chorus classroom. Shaw “blended aspects of Campbell’s (2010) nonreactive observer role and Mandell’s (1988) least adult role” (p. 52) when creating her role as researcher. Shaw used the constant comparative method of analysis throughout her research, and “recursively analyzed the complete data set using Creswell’s (2007) data-analysis spiral” (p. 52). From the data, Shaw discovered that three themes emerged from student perceptions of CRP: “developing sociocultural competence, expanding cultural horizons, and enhancing cultural validity” (p. 61).

Kratus (2007) issued a warning to the music education world about staying up to date with the rapid change and growth of culture and society. He cautioned, “for music education to remain relevant and provide value, it too must change with the times or experience the fate of the stationary shark” (p. 42). Kratus referenced work written by Malcom Gladwell about the dynamics of change, and investigated the issues surrounding the decline of music programs in the California public schools using data from 1999-2004. Kratus determined that the severe decline in a five-year period showed, “a tipping point had been reached for the viability of music education in California’s public schools” (p. 43). Kratus identified two root causes for this decrease, one having to do with the funding change brought on by No Child Left Behind, and the budget crisis the school district faced. This theory, however, was debunked. Another theory suggested, “During fiscal uncertainty, the arts in education is perceived as less valuable than other, more pragmatic subjects that provide skills directly related to the workforce” (p. 44).

Data suggested otherwise, with increased enrollment in other arts courses. Kratus believed there were two different factors at play; the “changes in the ways music is experienced” and “changes in educational practice” (p. 44). This led to music education being “disconnected from the prevailing culture” (p. 44). His suggestion was to look at “how music is actually used in the world, not the ways it exists in schools” (p. 46). Examples are given, such as the Metropolitan Opera Guild’s program, “Creating Original Opera,” the ukulele movement in New Zealand schools, and the Vermont MIDI Project for how music education can “reflect the cultural and social milieu in which it exists” (p. 46). In order to create change, Kratus suggested following Gladwell’s “three criteria for creating a movement that spreads: focus, test, and believe” (p. 47).

Kratus (2019) called for “a return to the promotion of musical amateurism in music education” (p. 32). He discussed the criteria that make an amateur musician being that the person “engages in music purely for the love of doing so,” and that the standards are “self-imposed” and “need only to satisfy themselves” (p. 32). The focus of music in schools has been one in which students must conform to the needs set by the teacher or director, and “the music would have to fit the students rather than the students having to fit the music” (p. 33). His suggestions for this return to amateur musicianship included expanding curricular offerings at school and revising the standards so that they can address “the use of music in people’s everyday lives or explore the social qualities of music beyond the school walls” (p. 34). Kratus compared the curricular goals of physical education classes, in that the standards “focus on developing students’ lifetime habits of health and social interaction” (p. 34). Conversely, the music education standards “emphasize students’ observable music behaviors” (p. 35). Kratus recommended that

music teacher education change to meet the needs of the amateur musician, as well as focus on music that “impacts their everyday lives” (p. 35). An example of the Lakewood Project in 2002 was given, in which emphasis is given to “measuring success in terms of the number of lives transformed rather than the performance ratings of a talented few” (p. 36). Kratus also cited personally witnessing an experience of amateur musicianship, and described the moment of people “sharing themselves with others through the gift of their music and people intuitively understanding the meaning of that gift” (p. 37).

Modern Musical Learning

Partti and Karlsen (2010) discussed the “theoretical exploration of the underpinning societal forces that have enabled” the expansion of sources available for learning music, as well as “the significance of this expansion for the development of musical identity and knowledge” (p. 370). The researchers examined the Finnish online music community named “Mikseri” (p. 371). Mikseri is “an open online community that specializes in copyright-free music made by its members” (p. 371). One of the researchers examined the online community from November 2006 to May 2007, collecting data using a virtual ethnographic approach (p. 371). Data collected during this period included field notes from observations and message board information, drawing from ten message threads, with a total of 1329 messages (p. 371). The researchers utilized an approach “that is based on creative and logical deduction and argumentation” in which the researcher “both reduces the amount of observations by examining them from given theoretical viewpoints, and combines the reduced observations by searching for common features between them” (p. 371). Partti and Karlsen discussed the findings of time-space separation by Giddens (1990), and suggested it enables “when experienced through new media, entirely new contexts for social interaction, including those

conducted in the field of music” (p. 372). They also discussed the concept of Mikseri acting as a “‘disembedding mechanism’, because they allow for the ‘lifting out’ of musical social interactions from the traditional context of school buildings into web-based meeting places” (p. 372). The third concept discussed was the reflexive appropriation of knowledge, which is considered “as a factor that destabilises the long established practice and belief that formal, school-based music education is the main and most prominent arena for the musical fostering of children and adolescents” (p. 373). The researchers also analyzed the Giddens (1990) theory about societal development and its effect on self-identity, and how “this comprehensive work of identity is intimately interconnected with processes of learning” (p. 373).

When analyzing the data related to Mikseri, researchers discovered that community members use the site “to construct their music-related identities within a web-based reality” and identified three modes in which this identity work occurred: “(1) a space through which the outward display of the musical self was possible; (2) a forum for sharing members’ musical self-narratives; and (3) a social context for dialogues and negotiations of identity” (p. 374). The researchers also identify that “Mikseri may be understood as an affinity group, which is constituted by its members ‘participating in specific practices although they are ‘dispersed across a large space’” (p. 375). Mikseri is also labeled as “a community of practice” as it is “clearly a platform for the formation of identities, individual as well as collective; and the observation of its daily life show that the forming of social configurations takes place by the members developed ‘sustained mutual relationships’” (p. 376). Through these relationships, the members are able to develop a ‘local lore’ where they develop “a joint base of stories, rumours, anecdotes and

slang words, which functions as a boundary dividing ‘inside’ community members from ‘outsiders’” (p. 376).

Researchers also recognized the importance of Mikseri being used for self-directed learning (p. 376). They noted that not many of the members have a formal background training in music, and that “this online music community of practice may represent a very important and powerful context for the development of its members’ musical skills and knowledge” (p. 376). This knowledge leads to the idea of how “communities of practice may serve the individual learning trajectories of its participants in a much better way than formal schooling” (p. 376). The researchers discussed the importance of including virtual worlds similar to Mikseri in schools, noting that “the challenge for students is to find a way of navigating between their global and local realities, bridging the gap between them and experiencing them as a holistic continuum instead of as an incommensurable dichotomy” (p. 377). In order for this to occur, “a paradigm shift in education may be needed so as to make formal education correspond in a better way with the world our students are facing” (p. 377). Partti and Karlsen suggested that “possible adaptations for music education should imply that experiences of online practices, like the ones explored in Mikseri, be considered valid within formal education, even to the extent of adopting them as a significant part of it” (p. 378).

Rhein (2000) investigated “teenie fandom”, which the researcher defined as “belonging to a youth culture that defines itself both internally as well as externally through its musical taste and its specific approaches to popular music” (p. 96). The four hypotheses used to frame this study are as follows (p. 97):

- Fans can be differentiated based on the significance that they ascribe to fandom in their lives and based on the intensity with which they practice that fandom.
- Fans use the range of popular music more intensively as non-fans for the appropriation and presentation of popular cultural capital (e.g., expert knowledge).
- Fans are more active than non-fans in reference to the diversity and complexity of practiced musical activities.
- Among fans, being a fan, or the preference for certain kinds of popular music, is more strongly regarded as an element that creates a feeling of community than among non-fans.

The researcher conducted the study at “various schools and Jugendhäuser (after-school activity centers for youth in Germany) in and around the city of Stuttgart” (p. 97). Two hundred and seventeen students between 11 to 15 years of age were surveyed and were asked a range of questions related to their “musical taste (which were sometimes asked by means of sounding musical examples), their ties to musical fan cultures, their approaches to popular music, their music-related leisure activities and the social embeddedness of those activities in a circle of friends or in a fan community” (p. 97). The teenie fans filled out a questionnaire utilizing a program called “FrAuMuMe,” which allowed “the integration of sounds, musical pieces, images and videos, so that – as in this case – audiovisual surveys can be produced” (p. 97).

Two of the questions in the questionnaire centered on fandom and which teenagers considered themselves fans. Results indicated that, “166 of 217 questioned youths consider themselves to be fans” which equates to 76.5% of the responses (p. 99).

Of the fans responses, 67% were male responses and 85.6% were female responses, which meant, “girls made up 57.2% of the teenie fans in the sampling, the boys 42.8%” (p. 99). This finding caused the researcher to question, “whether the supposed dominance of girls in fan cultures is not just a stereotype” (p. 99). The teenies that did not consider themselves to be fans were “actually eager music listeners as well,” with 70% of the surveys reporting that they listen to music in some format every day (p. 99). The researcher noted, “non-fans find the same criteria important for judging particular kinds of music as the fans” (p. 99).

To further define different levels of fandom, the researcher posed a question in which teenies picked and ranked five out of twelve provided statements of “aspects of significance in fandom” (p. 99). The highest ranked response was “the music-related aspects,” in which the researcher discovered “the frequently expressed supposition that music plays only a marginal role in the fandom of teenies thus seems insignificant” (p. 100). A cluster analysis of the other responses allowed for the researcher to produce three fan clusters that “describe different intensities of fandom” (p. 100). The “l.s. fans” (little significance), which made up 29.8% of the sampled responses stated that “their fandom seems to have hardly any significance in their lives” (p. 100). The “normal fans,” which made up 31.6% of the sampled responses, described “the middle intensity of fandom” (p. 100). The “super fans,” which made up 14.9% of the sampled responses, had the “highest intensity of fandom” (p. 100).

Rhein also investigated “whether fans use their favorite music or items related to popular music more intensively than non-fans for the appropriation of popular culture capital, e.g., for the appropriation of knowledge” (p. 101). These questions utilized a five-

level Likert scale to which “interviewees could declare their agreement or disagreement” (p. 101). A factor analysis revealed that “popular cultural capital” was the single factor that could be designated (p. 101). A variance analysis revealed “the height of agreement to this newly formed variable is dependent to a highly significant degree on the type of fan one is” (p. 101). Rhein noted, “particularly for super fans and normal fans, fandom therefore means the autodidactic appropriation of expert knowledge” (p. 101). At the same time, however, “non-fans among the interviewed youth also devote themselves at least partially to the appropriation of and developing skills in popular cultural capital” (p. 101).

Another area of study explored by Rhein involved the diversity of activities that fans and non-fans undertake (p. 102). The researcher surveyed participants about “nine song-related, six fan-related and seven music-related activities” as well as “seven non-musical activities” (p. 102). Results from these questions indicated “in song-, fan- and music-related activities, the diversity of activities practiced decreased with the decrease in fandom intensity” and “thus super fans were active in the most diverse kinds of activities, non-fans the least” (p. 103). When dividing the song-related activities into more specific categories (such as singing/humming, dancing, keeping the beat, etc.), the researcher discovered “fans, particularly super and normal fans, thus practice a larger diversity of song-related activities than non-fans and further take up more demanding song-related activities than the latter. They become involved not only in the situation of music reception but also go further with their favorite pieces of music” (p. 103-104). The researcher also discovered that “fans are thus more culturally active” and “they thereby

actively appropriate the musical object of their fandom and create their own cultural context” (p. 104).

Finally, Rhein examined to what extent these activities were socially embedded, and wanted to see “whether fans pursue more musical activities with their friends as non-fans” (p. 106). With all three fan types, “the number of activities practiced with friends decreases with the decreasing intensity of fandom” (p. 106). The questionnaire included a section that utilized a Likert scale in regard to “1) whether the interviewees felt connected to those who have the same musical taste as themselves and 2) whether they have actually made new friends up to now through their taste of music” (p. 106). The variance analysis of the responses showed “the degree of agreement to both items depends to a significant or highly significant degree upon the type of fan” (p. 106). For super and normal fans, “the idea of a fan community is an especially strong one,” while l.s. fans “tend to have no feeling of connection to others who like the same music as themselves” (p. 107). That being said, Rhein noted that “non-fans behave in a way almost more ‘typical of fans’ than the l.s. fans. This can be seen as an indication that there is a fluid borderline between fans and non-fans” (p. 107). The researcher concluded that the results show that

Being a fan extends beyond fan hysteria and idolization: it means competent, active and creative involvement with music and music-related offerings that is embedded in the social reference of a fan context, especially for the more committed fans” (p. 107).

Listening

Nowak (2016) examined the ways in which technology has changed how we listen to music. He argued, “The changes induced by the digital age of music technologies require

an even more dynamic and interactive perspective on listening activities” (p. 20). Nowak shared work conducted by critical theorist Theodor Adorno, philosopher Nick Zangwill, Tia DeNora, and Jonathan Sterne related to music, listening, and technology. From this, Nowak determined his “sociological approach considers listening activities as uncertain in their outcomes, with individuals engaging in an endeavor to grasp upon the ‘adequate music’” (p. 21). Adequate music was defined as a “symbiosis between how individuals engage in listening activities...and how these activities unfold within a particular everyday environment” (p. 22). Ultimately, Nowak concluded, “listening activities are composed of a system of interactions between four variables (subject, object, technology and environment) which are contextualized and dynamic” (p. 22).

Boal-Palheiros and Hargreaves (2004) investigated “how children listen to music, by examining relationships between their different modes of listening and different contexts, home and school” (p. 41). Two research questions, concerning how students listen to music both at home and in school, guided the study. The researchers surveyed 120 participants in four groups of 30, from British and Portuguese primary and secondary schools. Results were further divided into two separate age groups (9-10 year olds, and 13-14 year olds) (p. 42). Data obtained through a “structured interview with open-ended questions” (p. 42) in both British English and Portuguese, which was “tape-recorded and fully transcribed, and then the Portuguese interviews were translated into English” (p. 42). An inter-rater reliability test found that the mean level of agreement was 85.9% (p. 42).

Resulting data were organized into at home listening and in school listening. Three categories found for at home listening included performing music activities while

listening, accompanying nonmusical activities, just listening, and no response, with most popular response to least popular response ranked respectively (p. 42). These results “agree with research” (p. 43) that has been conducted on the subject previously. Results for in school listening were given identical categories, with doing other musical activities and just listening being the most popular responses. The musical activities category was further divided into analysis and history of music, sing, play, dance, compose, and training skills, with most popular response to least popular response ranked respectively (p. 44). Boal-Palheiros and Hargreaves found that “children have different modes of listening to music, implying various levels of attention to and emotional involvement with music” (p. 45). They also noted, “listening at home seems to have mainly emotional functions, whereas school music listening emphasizes the purpose of learning” (p. 45). Boal-Palheiros and Hargreaves concluded that teachers should look into creating more active listening activities that employ music that students enjoy listening to “increase children’s motivation for school music” (p. 45).

LeBlanc et al. (1996) administered a study to “measure the music listening preferences of a large group of subjects from very young to very old age levels, and to test the age-related hypothesis stated by LeBlanc (1991)” (p. 50). Their hypothesis lists “maturation” as a variable “intended to help in the design of research on music listening” (p. 50). The researchers created a listening tape for subjects comprised of a randomly arranged series of 18 music examples. These samples lasted between 21-52 seconds, with a total tape length of 21 minutes and 58 seconds. Subjects were given a rating system to mark as soon as they were done listening to a particular music example. Students in grades 5 to 12, college students, and adults utilized a 5 step Likert-type scale that was

ranked with words such as “like” and “dislike.” Younger students in grades 1 to 4 were given scales utilizing facial expressions to rank their preferences. Two thousand two hundred and sixty-two subjects coming from Michigan and Missouri and with an age range of 6 to 91 years, volunteered to be a part of the study. When calculating results, students in grades 1-12 were marked as such, while college students were marked as grade 13, and adults who were not college students were marked as grade 14. The coefficient alpha was computed for all listening groups and found “.87 for art music, .86 for traditional jazz, and .79 for rock,” with the overall coefficient alpha “reliability of .88” (p. 55).

The researchers found a “surprising amount of agreement among the listeners regarding the three styles” (p. 55). When listening preferences were plotted on a graph, a gentle U shape curve was created, indicating that there were “higher preferences in the lowest grades and again at college level” (p. 56) while “the lower preferences averages of the adults who were not college students, many of whom were elderly” and the lowest preferences were found “in the middle school or junior high years” (p. 56) for all three genres. Researchers found that “rock music was consistently well-regarded across age-groups, and changes in preference for rock across age-groups were comparatively small” (p. 58). Other findings indicated that “art music was consistently competitive with the other styles in this study” (p. 58) while jazz music remained below the other genres consistently in preference rank. Overall, LeBlanc et al. concluded “this study provided empirical support for the LeBlanc hypothesis of music listening preference trends across age level” (p. 58).

Woody (2004) examined research on listening preferences of students, and provided insight into including listening activities in the general music classroom. He noted that “Since the primary purpose of music – and the arts in general – is the communication of expression and emotion, teaching to improve sensitivities in students’ listening skills can provide lifelong benefits to students” (p. 32). Woody reinforced this notion stating, “music teachers may be able to improve instruction by considering how people listen to music in everyday life” (p. 32). Reviewing the research conducted by Sloboda et al. (2001) about listening preferences of “nonmusicians” as well as “other studies,” (p. 33) Woody concluded, “People of all ages enjoy listening to music while engaged in other activities. Idly sitting and exclusively listening to music may be a rare occurrence for most people” (p. 33). Woody also acknowledged the research that recognizes there are different approaches to listening to music both in and out of school. He drew attention to the idea that the “use of listening maps, a popular strategy for making classroom listening more appealing, has been questioned,” (p. 34) noting that it causes students to “listen to and think about music in an unnatural way” (p. 34). Woody explored the idea of selecting music that emphasizes “expressive variations and faster tempos” as well as music that is related to “familiarity with it or its style” (p. 34) when designing listening activities. Woody later explained, “the most important purpose of music education: to develop students’ ability to respond emotionally to the expressive properties of sound” (p. 36). He recommended younger students be physically active during listening activities, while older students can “be assigned mental activities” (p. 37). Woody also recommends against activities that become too analytical in nature, as “the most fulfilling music listening experiences do not come when we listen for isolated

musical elements, but when we take in the sound of the ‘musical whole’ and let it affect us emotionally” (p. 37).

Kratus (2017) explored the realm of listening to music in the classroom, viewed how it had been traditionally approached, reviewed research conducted, and offered alternative approaches. Kratus observed that one issue with current approaches was that “the type of focus on music concepts as taught in traditional lessons is rarely experienced outside of the music classroom” (p. 47). He acknowledged that there are two types of thinking borrowed from the study of psychology that are involved in listening to music: “convergent listening lessons teach what to listen for, and divergent listening lessons teach ways of listening” (p. 48). Traditionally, listening lessons focused purely on convergent listening, when both convergent and divergent are useful. Furthermore, there are four other concepts that Kratus applied to music listening taken from the realm of psychology: fluency, flexibility, elaboration and originality. Kratus defined the fluency of a listener as someone “able to hear, think of, or feel many things while listening to music” (p. 48). A flexible listener was defined as someone “able to hear, think of, and feel many different kinds of things while listening to music” (p. 48). Kratus defined an elaborative listener as someone that can “hear, think of, or feel combinations of simultaneous aspects while listening to music” (p. 50). The original listener was defined as one that “is able to hear, think of, or feel unique aspects while listening to music” (p. 50). The acknowledgement and combination of all these different types of listening made the overarching idea of “creative listening.” Kratus offered many pedagogical considerations on how to develop these creative listeners in the music classroom. He described a “missing element” (p. 51) in teaching listening to students, and concluded,

“Both understanding and imagination complement each other and are necessary components in our understanding and valuing of works of art” (p. 51).

Williams et al. (2019) created their study to “extend early studies and more fully explore music listening and performance characteristics of middle and high school students” (p. 39). The researchers worked with 486 middle and high school students that participated at a summer music camp (p. 40). The survey instrument explored “11 reasons why participants like the music they do,” as well as listening habits and “in-school versus out-of-school playing habits” (p. 40). The survey was issued during the evening hours, and the resident assistants administered the survey “in one sitting near the end of each respective camp” (p. 40).

The results of the first portion of the survey, “reasons for liking songs,” indicated that melody, rhythm, and mood of a piece were “the most important reasons given” (p. 40-41). One finding was that the “choral and string camps gave higher ratings for lyrics and meaning of songs, whereas marching band leadership and middle school band students gave low ratings to mood as a reason for liking” (p. 41). The second set of results, “time spent listening to music,” indicated “an average of 3.71 hours per day listening to music outside of school” (p. 41). Another significant finding was that “older students (Grades 9-12) reported they spent more time listening (M=4.24 hours) than younger students (Grades 6-8, M=2.96 hours)” (p. 41). For the third section of results, “how is music listened to outside of school,” researchers found that portable devices, websites and streaming, and car radios were the primary media used for music listening (p. 41). Another open-ended question about how new music is discovered revealed that 51% reported the Internet and dedicated apps, 32% from friends and family, and 23%

from the radio (p. 41). The final set of results of “genres performed/interest” showed that “the genres of classical, jazz, and rock were rated with highest interest, so the indication of the same three genres as those most currently performed provides evidence that school music programs are likely addressing students’ most pressing interests” (p. 43).

Researchers concluded “through a better understanding of listening habits and decision-making processes, educators may be able to more successfully engage and interact with students over the course of their music education”. (p. 44)

Beach and Bolden (2018) discussed the importance of music educators “applying some of the contemporary practices that language and literacy educators are using to analyze text,” specifically looking “critical literacy (CL) as a means of informing pedagogy for analyzing and responding to music” (p. 44). The definition provided by the authors to explain CL is to help with “reading between the lines, identifying multiple possible meanings, analyzing self/other relations, and connecting text to students’ lives by considering how their own voices fit into the conversation” (p. 44). The strategies laid out that could be applied to music education are purposeful music selection, using open-ended questions to develop deeper connections, empowering student voice, connecting music to students’ lives, and unpacking complex issues (p. 45). An example is included of how to implement this framework into a class, utilizing whole-class discussion, guided listening, small-group discussion, listening response, and small-group creative response (p. 46-47). The authors concluded that the CL framework help “students listen to music with a focus on the choices that musical artists make, the reasons artists make those choices, and the social and political circumstances that influence artists’ and listeners’ perspectives” (p. 49).

Journaling

DeJager and Gesler (2007) discuss the ways in which reading and writing can be integrated into a choir curriculum at the secondary level. For reading and fluency activities, DeJager and Gesler present the idea of creating a word wall with vocabulary relevant to the repertoire being performed, as well as group reading of the text of a piece of music to better understand the meaning behind what students are performing. Providing other literacy experiences, such as reading a “synopsis of the composers’ history” (p. 41) or allowing students experience with the “rate of speech and reading with expression” (p. 41) create opportunities for students to engage in reading exercises. For comprehension activities, DeJager and Gesler suggest incorporating graphic organizers for students so that “they can focus on why they are reading” (p. 42). The graphic organizer resembles a table with separate “K”, “W”, and “L” categories that represent “what we know,” “what we need to know,” and “what we learned” (p. 42). For writing activities, DeJager and Gesler outline ideas such as performance T-Charts for students to “give feedback on the strength and weakness of the performances” (p. 42) as well as journaling so students have the “opportunity to write down reactions to music they hear” (p. 42). The final suggestion provided is having high school students write a comparative essay in which students can choose “two pieces of music and compare and contrast them” (p. 43). DeJager and Gesler conclude that integrating activities that encourage literacy can cause faculty members to be “surprised when they discover that the choral music classroom might be the place where students shine, not only in performance, but in reading and writing as well” (p. 43).

Kassler (2001) discusses the use of journal sheets in the choral rehearsal because “tremendous intellectual growth and dialogue can result if the teacher simply requires the

class to make periodic written responses on journal sheets” (p. 30). Kassler incorporates journal sheets in the classroom to have students respond to particular concepts that are being taught, as well as describe what they are physically experiencing when they sing. Kassler notes “this kind of feedback encourages the “Aha!” experience – that is, learning that involves the affective domain” (p. 30). The use of a journal sheet is explained as helping students to recognize the goals of the class, identify when students are struggling understanding directions, and encouraging critical thinking skills on an individualized level.

Pearman and Friedman (2009) explored the notion of “the use of an academic notebook as a means of developing conceptual knowledge in an elementary music class” (p. 12). Pearman and Friedman define an academic notebook as being “different from journals in that the notebooks are used to track the actual learning as it is occurring and not as a way to develop writing skills or fluency” (p. 12). The academic notebooks were organized so that there were reading, listening, and watching categories (p. 13) and the researchers identified “books that provided examples of the concepts taught in music class” (p. 13). The students were then tasked with decorating and creating their notebooks. Researchers noted that the classes “moved between the sections of the academic notebook depending on the lesson for the day” (p. 13). For the reading portion of the report, the researchers noted several examples of activities that were incorporated that involved reading books, responding to questions, and extension activities built off of books that were read.

The researchers discovered that music notation was a feature that needed more attention separately for the other categories, and noted, “in future notebooks, we will

include reading, listening, watching, and music notation sections” (p. 14). For the listening portion of the report, researchers recognized that “developing this ability to visualize and closely listen can aid students in many subject areas besides language arts and music” (p. 14). Activity examples were listed, such as having students respond to questions regarding a specific listening example, and working on identifying contour of a melody in a piece of music. For the watching portion of the report, researchers emphasized the importance of this category, as “watching, or more precisely visual literacy, fits very well with strengthening students’ language arts skills” (p. 14). Examples of how watching an educational video clip and creating extension activities that supported listening, responding, and writing in response to the video clip were provided. Researchers concluded the section by acknowledging that “using the video as a basis for a writing project further forged the connection between music, visual literacy, and language arts” (p. 14). The researchers highlighted the additional benefit of educating family and other teachers about what occurs in the music classroom through the use of an academic notebook. Pearman and Friedman concluded “through the use of academic notebooks, music may provide the entry point to motivate some students to engage in reading and writing tasks by utilizing their strengths while scaffolding their weaker areas” (p. 15).

Rappaport (2005) chronicles the experiences of using listening logs in a junior high school band setting. Rappaport defines listening logs as the “guided experience of listening and reacting to music through writing” and further explains, “students are presented with a fresh taste of music, which will hopefully motivate them to sample more” (p. 30). Rappaport describes how he incorporates listening lessons towards the end

of rehearsals, and with more frequency the further away the ensemble is from a concert. Rappaport indicates, “that even a little exposure is better than none at all” and elaborates that “students will gain awareness and knowledge that can be built upon in the future” (p. 30). Rappaport provides recommendations for listening genres, and explains how he sets up the listening lessons and listening logs for students to answer. For beginning lessons, Rappaport advises, “simple prompting from the teacher will quickly enable them to respond as they begin to articulate descriptions and reactions through writing” (p. 31). He also encourages the use of listening logs in the ensemble setting, as “writing provides students with a vehicle for self-expression and cognitive processing” (p. 32). Rappaport continues to explain how listening logs are graded, with the emphasis being on quality and not quantity. There are many benefits that he later describes, including enhancing a students’ listening skills, cross-curricular learning, building relationships with students, develop critical music analysis, developing the vocabulary to describe what is heard in a composition, and also helping students voice their personal musical preferences (p. 32).

Conclusion

Many topics were visited when compiling the literature summary for this study. The topics of social identity/community were visited to gather a better understanding of how these factors play a role in a student’s want to join a performing ensemble. Culturally responsive teaching was examined to explore how ensembles can reflect this style of teaching effectively. The concept of modern musical learning provides a better understanding of how students currently learn, and how to adapt that in the performing ensemble setting. The topics of listening and journaling are directly correlated to the purposes, and helped structure this study.

In the following sections, these topics will be reflected in the methodology, results, as well as the discussion and implication sections. The implications for future research and conclusion sections will reveal ideas of how to marry these topics in the performing ensemble.

Methodology

The purpose of this qualitative action research study was to examine and identify the listening preferences and musical identity of high school members of performing ensembles. Three research questions framed this study:

- 1) How do the listening preferences of students help shape their musical identities?
- 2) Do students' listening preferences outside of school conflict with their in school music identities?
- 3) How can music teachers support the development of students' musical identities in a school performing ensemble?

This study was designed using the qualitative research approach. Creswell (2013) defines qualitative research as:

Qualitative research begins with assumptions and the use of interpretive/theoretical frameworks that inform the study of research problems addressing the meaning individuals or groups ascribe to a social or human problem. To study this problem, qualitative researchers use an emerging qualitative approach to inquiry, the collection of data in a natural setting sensitive to the people and places under study, and data analysis that is both inductive and deductive and establishes patterns or themes. The final written report or presentation includes the voices of participants, the reflexivity of the

researcher, a complex description and interpretation of the problem, and its contribution to the literature or a call for change” (p. 44).

Action research was also incorporated into the design of the study, with a focus on teacher research. West (2011) provides a summary of how action research and teacher research work together:

“...teacher research becomes action research at the point at which the teacher’s findings compel a new direction in his or her practices or a new study in his or her classroom. Thus, the spiraling aspect of action research occurs when knowledge is derived from practice and practice is informed by knowledge in an ongoing (spiraling) process” (West, p. 91).

I chose qualitative action research methodology because it best incorporates the techniques necessary for appropriate data collection and analysis based on my research questions. My research contains elements of both definitions found in the introduction to the methodology section. My research is qualitative in nature as it analyzes a problem, and via data collection in a natural setting and honoring the voices of the participants can help implement change. My research has elements of both action research and teacher research, as it is generally research taken on by practitioners into their own practice in order to improve it.

Design

This action research study was conducted during the 2017-2018 school year at my high school, located in a rural Midwestern state. I was the choir director at the high school, and also one of the drama club directors. I also assisted occasionally with events for the band program. I developed the research questions and literature summary during

the spring of the 2016-2017 school year. Data collection began in the fall of 2017, and concluded at the end of the school year in 2018. The data analysis and writing has taken two years, and the final product is will be presented during the 2019-2020 school year.

The Institutional Review Board (IRB) granted permission to complete this research project in the summer of 2017. At the beginning of the 2017-2018 school year, I presented my project at the end of class for both high school band and chorus students and presented the study details via the Informed Consent Form. Students were sent home with the forms, and those that were interested in participating, returned the signed forms.

The primary research questions for this study were:

- 1) How do the listening preferences of students help shape their musical identities?
- 2) Do students' listening preferences outside of school conflict with their in school music identities?
- 3) How can music teachers support the development of students' musical identities in a school performing ensemble?

Operational Definitions

For clarity, terms used in this study and appearing in the research questions that guide the study, must be defined. These operational definitions have been informed by the research literature. The first term “listening preferences” was inspired from research conducted by LeBlanc et al. (1996). For this study, “listening preferences” is defined as the music to which participants choose to listen, and record in their listening journals. Research conducted by Kelly-McHale (2013) informed my operational definition of musical identity, which is “musical identity is a characteristic that all individuals have and is based on their interactions with music” (p. 198). For this study, “interactions with music” includes performing, creating, observing and actively listening to music.

Participants

Students

Participants, who volunteered for the study, included high school students (grades 9-12) in band, chorus, or both. Informed Consent Forms were sent home to be signed by both the parent/guardian and student (see Appendix A).

The total number of students included in this study is 8; one freshman, one sophomore, four juniors, and two seniors. Students used pseudonyms for the purpose of anonymity. Participants chose their names for this study and will be referred to as follows: Josephine Williamsport (will be shortened to Josephine), Sally, Kurt, Lucas Smith (will be shortened to Lucas), Taco Bella, Samuel, Watermelondrea, and Mavis.

The study was comprised of five phases. In Phase 1, participants completed a questionnaire to provide more information about their musical backgrounds, preferences, and other information about themselves. In Phase 2, participants completed a listening journal to log music they chose to listen to. In Phase 3, participants completed a feedback questionnaire. Feedback from Phase 3 helped modify the listening journals completed by participants in Phase 4. Phase 5 was comprised of individual interviews with participants. All participants completed the first three phases of the study, unfortunately due to timing, Watermelondrea and Mavis were unable to participate in the Phase 4 second listening journal and the Phase 5 interviews. Josephine did not submit a Phase 4 second listening journal but did participate in the Phase 5 interview. Participants were asked to complete the first four phases independently at home, and the final phase was conducted at school, where I interviewed them individually and recorded the conversation.

Band and Chorus Program

The band and chorus program were available to students with an interest in performing in an ensemble setting. Band rehearsals took place on “A” days (even days) in the block schedule, and chorus rehearsals on “B” days (odd days). Each ensemble would perform in four concerts throughout the year, as well as additional performances for school and community events.

The band program was divided into different sections depending on the time of year. Marching band, which performed at high school football games, occurred during the first half of the fall semester. Marching band literature for the season included the music performed at the fall concert. During the second half of the fall semester, concert band would perform holiday music for the holiday concert. During the first half of the spring semester, the band students both played in “pep band” for high school basketball games, as well as in concert band performing repertoire for the winter concert. For the second half of the spring semester, a full concert band would perform in the spring concert.

The chorus program performed four concerts each year. High school choir, band, and sometimes junior high ensembles shared the fall and winter concert. In the winter, the chorus students prepared a Valentine’s Day-themed concert called the “Sweetheart Concert”. In this concert, students performed in solos and small groups, as well as in a chorus. The high school chorus and band once again shared the spring concert.

Both the band and chorus students were able to be involved in extra opportunities throughout the year. Optional groups that met before the school day twice a week beginning after the fall concert included; the “Jazz Band” and the “Singing Bluebirds” (name changed to keep school anonymity) would meet as an early bird class, and would

perform in the last three concerts. Students involved in band and chorus also had the option to participate in the annual County Festival, in which students from all over the county could perform pieces together under a guest conductor. Band and chorus classes often practiced festival repertoire and sometimes the music would be performed at the spring concert.

Concert rograms including repertoire performed for the 2017-2018 school year can be found in the appendix. Some ensemble names have been crossed out for school anonymity. (See Appendices B - E)

Materials/Procedures

Introduction

The research proposal included 5 phases. (See Figure 1) Students completed a questionnaire (Phase 1), compile a listening journal (Phase 2), complete a second questionnaire (Phase 3), a second listening journal (Phase 4), and individual interviews (Phase 5). The timeline for this project was to conduct all phases from September 2017-May 2018.

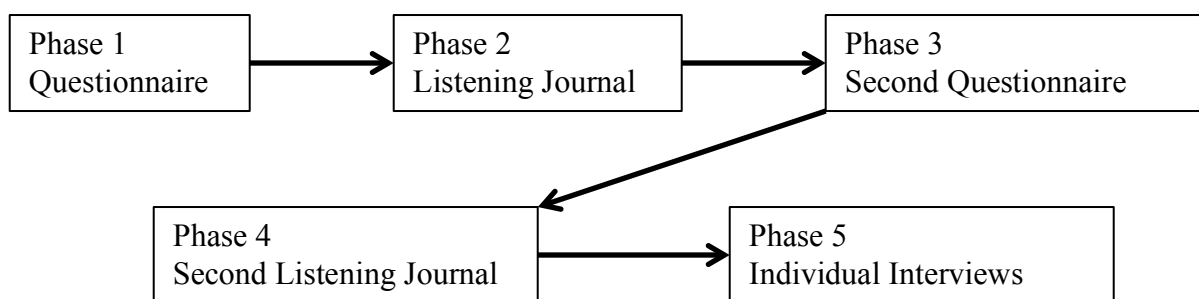


Figure 1. Five Phases of Study. This figure illustrates each component of the study.

Phase 1 – Questionnaire

For Phase 1 of the study, students took home a questionnaire to complete and return (See Appendix F). Questions collected a variety of data to contextualize students' personal and musical life. The questionnaire was designed to investigate how students viewed themselves and their musical preferences, if they considered themselves “musicians,” as well as to gather opinions about repertoire chosen in the band and chorus classes. Participants were given two weeks in October of 2017 to complete this phase. To see completed questionnaires, view Appendices G - N.

Phase 2 – First Listening Journal

Phase 2 of the study involved students taking home a spiral notebook and question prompts for the listening journals (See Appendix O). These journals were intended to track what students intentionally listen to, how they listen to the music, and why they chose to listen to the music. Question prompts included the title of the song, the artist, the source used to listen to the song, why they liked the song, and asked students to describe what they hear in the song. Participants were given two weeks to complete this phase in November and December of 2017. To see the first page of each participants' listening journal, view Appendices P – W.

Phase 3 – Feedback Questionnaire

Phase 3 utilized a questionnaire for participants to complete at home (See Appendix X). The questionnaire was designed to gather student input in the first listening journal experience and see what could be modified for the second listening journal experience. Results indicated that time modifications should be made, as well as pre-printing the listening journal. Participants were given two weeks to complete this phase in April of 2018.

Phase 4 – Second Listening Journal

Based on participant feedback in the second questionnaire, modified listening journals were sent home for students to complete (See Appendix Y). Modifications included typing and preprinting the question prompts so students could more easily fill them out. Participants chose the timing in which to complete the second listening journal, however, all students were to complete this phase any two weeks of their choice in April and May of 2018. Question prompts and formatting were identical for the first and second listening journal.

Phase 5 – Individual Interviews

The final phase of the study involved an individual interview with each participant. Participants scheduled times to complete the interview at the end of the school year. Participants were provided a copy of the interview questions (See Appendix Z) prior to the interview so they could anticipate questions and feel comfortable with the answers they provided, and were provided their first and second listening journals to reference throughout the interview. Interviews lasted between 10-20 minutes. Participants came in during exam week for this phase in May of 2018. To see interview transcriptions, view Appendices AA – FF.

Trustworthiness

To ensure trustworthiness of the research, data was triangulated methodically by investigating the same questions through multiple sources of data collection, including questionnaires, two listening journals, the opportunity to give feedback on the listening journal process, and a final interview. The researcher recorded interviews with an audio and video recorder and transcribed each interview. Additionally, peer review by the thesis

advisor, fellow peers and the research committee further contributed to the trustworthiness of the study.

Results

The results based on the data collected from all five phases of this project are outlined below. Data from phase one details the answers from the questionnaires that participants completed. All participants submitted the questionnaires. Phases two and four (the two listening journals) have been grouped together for a better visualization of the data. All participants completed the first listening journal, while only five of the eight participants completed the second listening journal. A comparison of the band and chorus concert pieces are compared with the music logged in the two listening journals. Phase three provides a summary of the responses from the feedback questionnaire. Phase five provides a summary of the interview responses participants provided. Only six of the eight participants completed interviews for this phase.

Phase 1 – Questionnaire results #1-14

Data from the first 14 questions of the questionnaire were used to create the table below to show profiles of each participant in this study (See Tables 1 and 2). Then detailed written profiles are provided, as well as a table identifying the crucial information about each participant.

Table 1*Questionnaire Results #1-10*

Name	Age	Grade	Performing Ensemble	Instruments
Josephine	14	9	Choir	Voice, Flute
Sally	15	10	Choir	Voice, Guitar
Samuel	16	11	Band	Voice, Clarinet, Saxophone, Auxiliary Percussion
Lucas	16	11	Choir	Voice, Piano, Ukulele, Guitar
Kurt	17	11	Choir	Voice
Taco Bella	16	11	Choir, Band	Voice, Piano, Guitar
Watermelondrea	17	12	Choir	Voice
Mavis	17	12	Choir	Voice

Table 2*Questionnaire Results #11 and 13*

Name	Adjectives	Labels
Josephine	Funny, caring, nice	Female, dancer, musician
Sally	Boring, fun (at times), caring, loving, soft, tough	Stronger, kind hearted
Samuel	Smart, considerate, dedicated, and flexible	Nerd/geek of all varieties
Lucas	Artistic, kind, stressed	Drama nerd + I'm proud
Kurt	Honest, logical, direct	Respectful, old school
Taco Bella	Athletic, competitive, overachiever, involved, determined, confident	Athlete, confident, leader
Watermelondrea	Sad, but happy. Energetic but down at the same time	Lazy
Mavis	Shy, emotional, sensitive, and kind of impatient	N/A

Josephine

At the time of completion, Josephine was a 14-year-old student in 9th grade. She listed voice, flute and guitar as instruments that she played. She indicated that she

actively played or sang music outside of school, and that her uncle in a band taught her. It was her 5th year being a part of a performing ensemble in school, and she had performed outside of school since she was 3 or 4 years old. Josephine joined a performing ensemble because she wanted to dance. She said that music played a part in her home life because she “listened to it all the time.”

Adjectives that Josephine used to describe herself were “funny, caring and nice.” She described her musical self as “involved” and “decent.” The labels she used to describe herself were “female,” “dancer,” and “musician.” The extracurricular activities she was involved in were dance and chorus.

Sally

Sally was a 15-year-old student in 10th grade and she listed voice and guitar as instruments that she played. She said she sang “all the time at home,” and practiced guitar by using YouTube tutorials and chord pictures online. Sally had been a part of chorus for three to four years, and was not part of a performing ensemble outside of school. Sally joined a choir because she liked to sing. Music played a part in her life because she listened to music when she was upset or mad to calm herself down. Sally also liked to listen to music in her room “just because.”

The adjectives that Sally used to describe herself were “boring, fun (at times), caring, loving, soft, and tough.” She was not sure how to describe her musical self and said that she was “not all that good but either way she loved to sing.” A lot of people said she was good or decent, but she did not know. The label she assigned to herself was “stronger,” as she was “bullied during the previous school year and left [school] because of it, but was back and not taking it.” She also said she was “kind hearted, because she

cared about everyone whether they did her wrong or not.” Sally was only involved in chorus.

Samuel

Samuel, a 16-year-old student and a junior in high school, played clarinet, saxophone, and occasionally auxiliary percussion in band. He also sang outside of school and was interested in joining chorus next school year. While he did sometimes practice saxophone at home, he mostly sang. Samuel was a part of band since 5th grade and participated in musicals during his elementary school years. He was not part of a performing ensemble outside of school. Samuel joined a performing ensemble because it seemed “really fun and cool,” and it had been. Music played a part in his home life, because if he was “not watching something [he] usually had music playing.”

The adjectives that Samuel used to describe himself were “smart, considerate, dedicated and flexible.” He described his musical self as “fairly competent” and could “pick up and adjust fairly easily.” The label he assigned himself was a “nerd/geek of all varieties,” because he met the standards of them – he played video games, got good grades, and was not too athletic. The extracurricular activities Samuel took part in included band, drama, jazz band and scholastic bowl.

Lucas

Lucas, a 16-year-old student in 11th grade, was a member of choir, and he played ukulele, guitar and piano at home. He actively made music outside of school, and he looked up chords and listened to the music to learn how to play it. He had been a part of choir since 5th grade and had worked with a local community theatre troupe on and off

since 7th grade. Lucas joined a performing ensemble because of his grandpa. Music played a part in his home life because music was “playing all the time.”

The adjectives Lucas used to describe himself were “artistic, kind and stressed.” He described his musical self as being “always open to new genres.” The label he assigned himself was “drama nerd and proud.” The extracurricular activities Lucas was involved in were drama and art club.

Kurt

Kurt was a 17-year-old student in 11th grade. He was a tenor/baritone in choir for seven years. Kurt did not play any additional instruments or sing outside of school and was not a part of a performing ensemble outside of school. Kurt joined a performing ensemble because he “liked singing with others.” Music did not really play a part in his home life.

The adjectives Kurt used to describe himself were “honest, logical and direct.” He described his musical self as being “okay with doing things, just not quickly.” The labels he assigned himself were “respectful, old school,” and that he “preferred the roots of music and preferred not to go out on limbs.” The extracurricular activities Kurt was involved in were Singing Bluebirds (name of group changed to protect school anonymity), chorus, drama club, and wrestling.

Taco Bella

Taco Bella was a 16-year-old student in her junior year. She sang and played piano, electric guitar and auxiliary percussion. She actively made music outside of school by playing piano and guitar. She began teaching herself piano but started lessons, and also taught herself to play guitar. She had been a part of band and chorus since 5th grade,

as well as a part of choir in 3rd grade at her old school. She had been a part of her church choir for 2 years. Taco Bella joined a performing ensemble because she “liked music and wanted to get involved with it.” Music played a part in her home life because she had her own piano and guitar and played them regularly.

The adjectives Taco Bella used to describe herself were “athletic, competitive, overachiever, involved, determined, and confident.” She described her musical self as being “competitive and determined.” The labels she assigned herself were “athlete, confident, and leader.” The extracurricular activities Taco Bella was involved in were softball, choir, basketball, band and drama club.

Watermelondrea

Watermelondrea was a 17-year-old student in grade 12. She sang both soprano and alto parts in choir and did not play any other instruments. She listened to music outside of school all the time. She had been a part of choir for six years (since 6th grade) and was not a part of an ensemble outside of school. Watermelondrea joined a performing ensemble because she loved singing, as well as “the sound of multiple voices working together to recreate a piece.” Music played a huge part in her home life; when she was down, music came on. When she was cleaning, music was on. When she was just relaxing or bathing, music came on.

The adjectives that Watermelondrea used to describe herself were “sad but happy,” as well as “energetic but down at the same time.” She described her musical self as “unfocused and unorganized” because she could never focus on one song at a time. The label she assigned herself was lazy; because she slacked in everything she did, from big to little things. She was very hard on herself, but she chose not to do anything about

it. The extracurricular activities she had been involved with were art for six years, choir for six years, student council, board game club, and history club.

Mavis

Mavis was a 17-year-old student in her senior year. She sang in choir, and did not play any additional instruments. She sang all the time outside of school and wished that she had taught herself to play instruments. She had been a part of a performing ensemble in school since 6th grade but was not a part of a performing ensemble outside of school. Mavis joined a performing ensemble because she liked singing but was too afraid to sing alone, so a group helped her with her nerves. Music played a part in her home life because when she was cleaning or doing homework, she usually had music playing in the background.

The adjectives that Mavis used to describe herself were “shy, emotional, sensitive, and kind of impatient.” She described her musical taste as “really interesting.” Mavis chose not to assign labels to herself. The extracurricular activities she was involved with were choir and board game club.

Phase 1 – Questionnaire results #15-31

The following 17 questions are laid out chronologically, with individual responses listed. The following questions are pulled directly from the questionnaires. Participants were allowed to leave questions blank or answer N/A. For this data report, both responses were labeled as “N/A.”

Question 15 – How would you define “musician”? Which components make up a “musician”?

Josephine: Someone that participates in music

Sally: Someone who sings or plays an instrument

Samuel: Someone who can use music in some way (play an instrument includes singing, write music or can teach it)

Lucas: If you have any talent involved in music/if you perform music

Kurt: A person who has studied various instruments, and does everything to learn of music

Taco Bella: A musician is someone who understands how music works on paper or understands the basics of music. Also they play instruments

Watermelondrea: Anyone can be a musician, because anyone can say what music is to them. A musician is someone who makes music to their ears

Mavis: I define a musician as someone who sings or creates music

Question 16 - Do you consider yourself a musician? Why or why not?

Josephine: Yes kinda

Sally: Not really

Samuel: Yes, because I have learned how to play an instrument and can learn a song by myself if needed

Lucas: Yes, I play multiple instruments and sing on stage

Kurt: Yes I like singing, and have sang for many years

Taco Bella: Yes. I know how music works and I play instruments regularly

Watermelondrea: I do consider myself a musician because I play a part in an ensemble

Mavis: Yes, I define myself as a musician because I love to sing and study music

Question 17 – Has participating in a music ensemble changed your opinion about whether you consider yourself to be a musician?

Josephine: Yes

Sally: No, it has not

Samuel: Probably, if I hadn't joined band I'd say a musician is someone who can play an instrument

Lucas: Yes, some people wouldn't consider voice as an instrument

Kurt: Yes it has

Taco Bella: No

Watermelondrea: Yes, playing a part in an ensemble has changed my opinion on whether or not I am a musician

Mavis: No, I have always considered myself as a musician

Question 18 – How often do you listen to music in school? Have your teachers played music during other classes?

Josephine: Not much. No

Sally: Not much only when I can. And yes, they play music quite a bit

Samuel: Fairly often, usually if we're working on something like a worksheet or research, the teacher will ask if we'd like music on

Lucas: Ms. Haage (name changed to protect teacher anonymity) always played music, and I play music for myself in Spanish

Kurt: A couple times a week maybe

Taco Bella: Daily. Yes

Watermelondrea: I do not listen to music very often in other classes but sometimes a teacher will play it while we do homework

Mavis: In school, I listen to music anytime I do computer work. My teachers don't play music often

Question 19 – How often do you listen to music outside of school?

Josephine: A lot

Sally: I'm always listening to music. Radio, or YouTube. It's like a 24/7 thing for me

Samuel: Everyday, almost a few hours usually

Lucas: ALL THE TIME

Kurt: Not too often

Taco Bella: Daily

Watermelondrea: I listen to music outside of school ALL the time

Mavis: I listen to music all the time outside of school.

Question 20 – Which formats do you use to listen to music? (e.g. radio, CDs, YouTube, etc.)

Josephine: YouTube, Radio, Pandora, Phone

Sally: I listen to music on the radio, CDs, Pandora, SoundCloud, pretty much everything

Samuel: Usually I use YouTube, unless I'm in the car then I use my CD's

Lucas: YouTube, Pandora, Spotify, SoundCloud, etc.

Kurt: YouTube, and Radio

Taco Bella: Everything. Radio, phone, CDs, Youtube, movies

Watermelondrea: I use my phone, Pandora radio, and YouTube mostly

Mavis: Formats that I use to listen to music are radio, CDs, YouTube, media player,

Pandora and Spotify

Question 21 – If you had to estimate, how many hours do you spend outside of school listening to music?

Josephine: 6 hours

Sally: About 5-10 hours or more

Samuel: A few hours to all day

Lucas: At least 3

Kurt: 1-2 hours

Taco Bella: 3-4

Watermelondrea: If I don't take a nap, then I listen to music about 4 hours a day outside of school

Mavis: I probably listen to music outside of school at least 4 hours a day

Question 22 – Why do you listen to music?

Josephine: It makes me happy and it calms me

Sally: I listen to music to calm me down or to try to cheer me up or just because it keeps my anxiety down

Samuel: Sometimes I listen because it's fun. Others for some noise. Occasionally to help with emotional problems/stress relieving

Lucas: I listen to whatever matches my mood. It calms me down

Kurt: Usually to help me do chores. Like vacuuming.

Taco Bella: It's a good way to pass time and it helps lift my mood

Watermelondrea: I listen to music because it's calming and it helps me think

Mavis: I listen to music for the feelings and emotions that the lyrics and instruments let off

Question 23 – Which genres do you listen to at home?

Josephine: Rap, country, top 40's (modern music), rock

Sally: I listen to pop, rock, hard rock, everything but opera and techno

Samuel: Mostly alternative rock/indie, with some pop, and a bit of jazz

Lucas: A lot! Pop, jazz, etc.

Kurt: A little of everything except rap, or rock

Taco Bella: Sound tracks, country, classical, throwbacks, R+B

Watermelondrea: I listen to rock or rap

Mavis: I listen to a mixture of music like pop, rap, rock and metal, I am not a big fan of country

Question 24 – Who are your favorite bands/artists?

Josephine: Too many to like one

Sally: My favorite artist/bands are Jasmine Tampron, Black Veil Brides, Ronnie Rodke, Machine Gun Kelly, Lund, and Black Bear

Samuel: My favorite band is Imagine Dragons, and artist is Nathaniel Sharp (or YouTube Channel Natewantstobattle)

Lucas: Adele, Frank Sinatra

Kurt: Pentatonix, Chainsmokers, Ed Sheeran, Shawn Mendes

Taco Bella: Kelly Clarkson, Sam Smith, Lin Manuel Miranda

Watermelondrea: My favorite bands are mostly from the 80s, but the newer ones are I Prevail, and I see Stars. However, my favorite artist is Prince

Mavis: Some of my favorite bands/artists are NF, Panic! At The Disco, Blackbear, Gnash, Machine Gun Kelly, G-Eazy, Melanie Martinez and Die Antwoord

Question 25 – Do you find that your listening preferences form a part of your musical identity? Why or why not?

Josephine: Yes, it forms me as a person and my opinions and point of views

Sally: N/A

Samuel: Yes, my musical identity has definitely changed. As a kid I'd listen to whatever my mom/her friends played (rap/ghetto-er music) to country when I changed the radio later on. For a bit no music to everyday once I found parody songs/video game songs by Nate wants to battle and Starbomb. And now I listen to those genres in question 22. But, all those genres stuck, like I can recite Taylor Swift's Love Story still, probably 100 so years later

Lucas: Not completely. Like I said, I'm always open to new things

Kurt: No because I'm not particular I like a lot of genres

Taco Bella: Yes. The music I like is what I play/sing

Watermelondrea: I definitely think that my listening preferences form my entire musical identity because music lays a huge role in personality of a person

Mavis: N/A

Question 26 – Do you think the music you listen to at home should be listened to at school? Why or why not?

Josephine: Yes, it's not all bad. Helps ease mind

Sally: Some of them, because some are appropriate and help me concentrate

Samuel: Most of it; most don't have bad words and I, at least, draw inspiration from music

Lucas: Of course, none of it is inappropriate

Kurt: No, because it doesn't help us focus

Taco Bella: Some yes. The Hamilton soundtrack taught me a lot about history. If the music is beneficial then yes

Watermelondrea: I think 80s rock should be listened to at school because most of it is stimulating

Mavis: A lot of the music I listen to at home wouldn't be appropriate for school because of drug and/or alcohol references, sexual references and inappropriate language

Question 27 – Do you think the music you listen to at school should be listened to at home? Why or why not?

Josephine: Chorus is the only class with music so yes

Sally: No, I don't really listen to good music here at school

Samuel: Yeah; some of the marches we play in band are really cool

Lucas: Yes! You teach us a lot of great things!

Kurt: No, because I don't want to hear the same songs all the time

Taco Bella: I think if people listened to it at home, people would end up listening to a lot more genres of music

Watermelondrea: I do not, because I think the music listened to at school is someone else's preference and not the students

Mavis: I can listen to whatever I want at home, and honestly my mom might like it better if I listened to the music we performed at school instead

Question 28 – Do you think the music you listen to at home should be performed in a school ensemble? Why or why not?

Josephine: Yes, some of it would sound GOOD!

Sally: Sometimes, because people want to hear pop songs

Samuel: Definitely, it's got cool beats, good meanings. Like how most songs are about getting with someone. Imagine Dragons doesn't have a single song like that to me

Lucas: Maybe, you make pretty darn good choices!

Kurt: Depends on the piece of music. If it will make a good group piece yes

Taco Bella: I think it's fun to perform songs a lot of people know and I feel like if we did, maybe more people would come. That doesn't mean cut out new songs, but add more we know

Watermelondrea: I think depending on a vote and the appropriation of the song, students should get more of a say so in what they perform

Mavis: N/A

Question 29 – Do you enjoy the music that is performed in your ensembles? Why or why not?

Josephine: Sometimes. Some of it is boring or childish

Sally: I do, but I don't. It's not like, music I get into

Samuel: Most of the time, sometimes it can get frustrating but it's generally fun

Lucas: I do, I learn a lot more than I would by myself

Kurt: Yes it introduces us to cool songs

Taco Bella: Some yes. I like hearing different genres, even if I don't really like the song

Watermelondrea: I do not enjoy the music we perform because I feel that the students would be more interested if we did newer songs

Mavis: Honestly I don't really enjoy some of the songs we performed, sometimes the music we sing doesn't seem appropriate for our age and we don't sing the kind of songs that we want to sing and what others want to hear

Question 30 – Do you ever listen to the music performed at school at home? Why or why not?

Josephine: Not usually

Sally: No I do not, I'm not into the type of music we perform

Samuel: Not concert band, but usually some pep/marching band, especially if I'm practicing

Lucas: Yes! No Rocks! It's so good!

Kurt: Yes, sometimes I really like them

Taco Bella: Yes. If I really like the song or to get a better understanding of my part or how I fit in

Watermelondrea: I sometimes listen to our ensemble music at home to learn the flow of the song easier

Mavis: If I really like or enjoy a song that we perform, then yes I will listen to it at home

Question 31 – How well do your music ensembles teachers do at integrating “pop” music?

Josephine: Not too well

Sally: N/A

Samuel: Well, "pop" music is popular music. For band we have a couple of newer songs like My Songs Know What you Did in the Dark (Light it Up) by Fall Out Boy. But, it's usually classic pop songs (older songs that will always be popular) like Crazy Train or Thriller

Lucas: We sing some every now and then

Kurt: They do very well

Taco Bella: I think we're doing okay. I like learning about the new songs and different cultures, but if I don't know any of the songs we do, I don't focus as well and I don't get

into it as much

Watermelondrea: Our music teacher doesn't do that well in integrating pop music like I think we should. Students would definitely be more interested if we did more pop music

Mavis: N/A

Phase 2 – First Listening Journal

Participants logged 152 total listening experiences during the first listening journal. Figure 2 shows a breakdown of the number of experiences each participant logged. Taco Bella logged the most listening experiences with 36 logs, and Samuel logged the least amount with 6 logs. The first page of each listening log can be found in Appendices P-W.

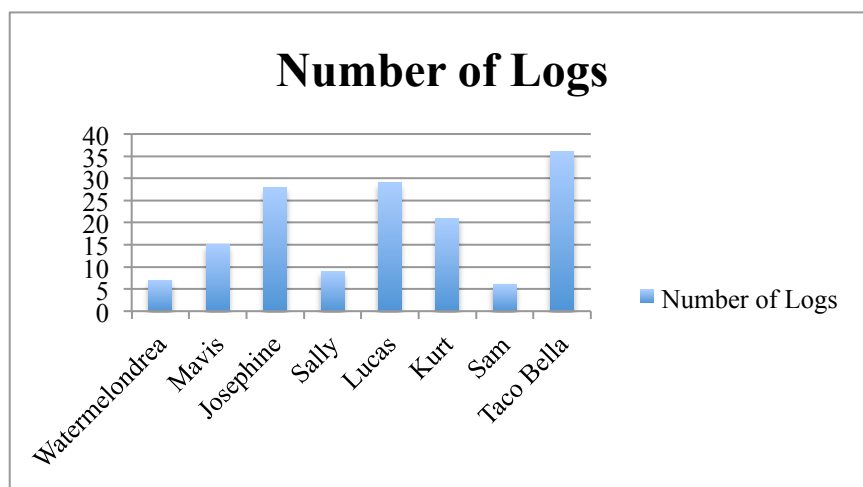


Figure 2. Listening Journal 1 Logs.

The number of sources used for these listening experiences is highlighted in Figure 3. YouTube was logged as the source of music 79 times, making it the most used source. The least used source was a tie between record player, Pandora, and “internet.” There were 28 unlabeled sources. 58% of these sources require the Internet to function.

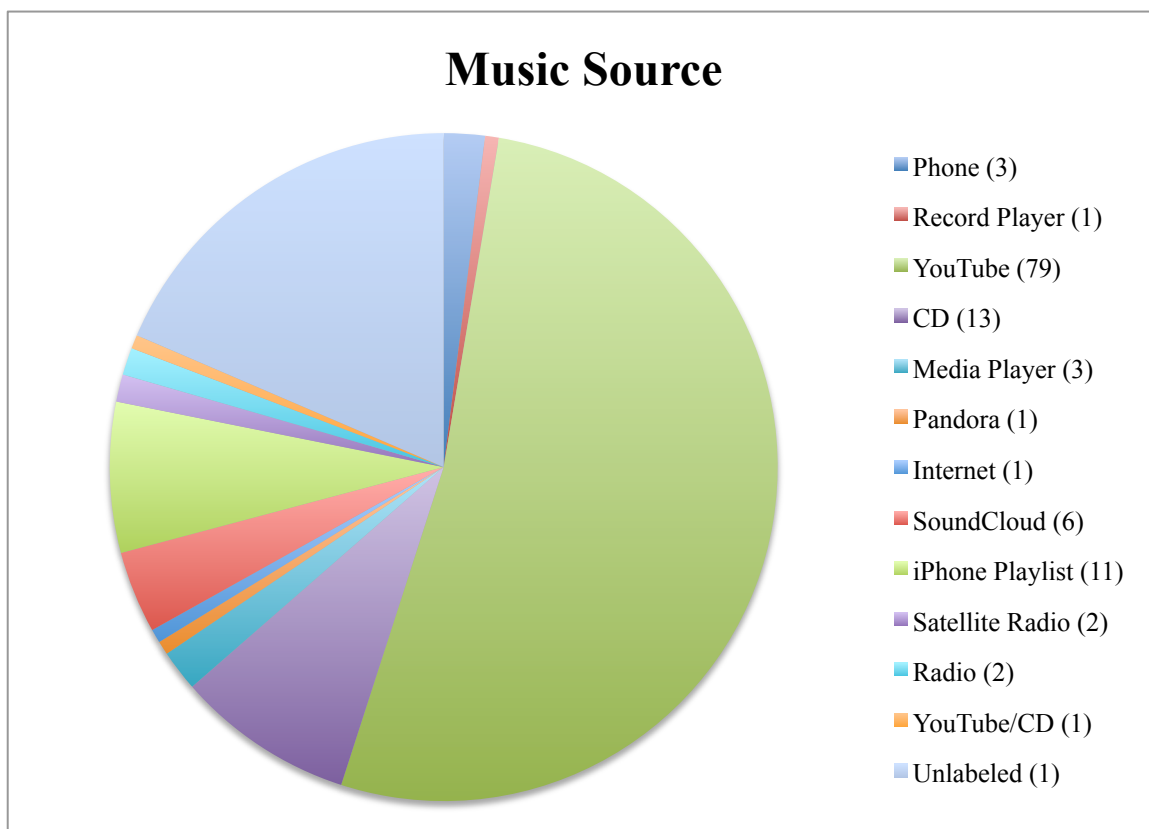


Figure 3. Listening Journal 1 Music Sources.

Figure 4 depicts the genres listened to by participants. The various sources used to classify music into different genres were iTunes music, YouTube, and Google. The genre most listened to was pop music, and the least listened to genres were Romantic Period, Baroque Period, and traditional folk.

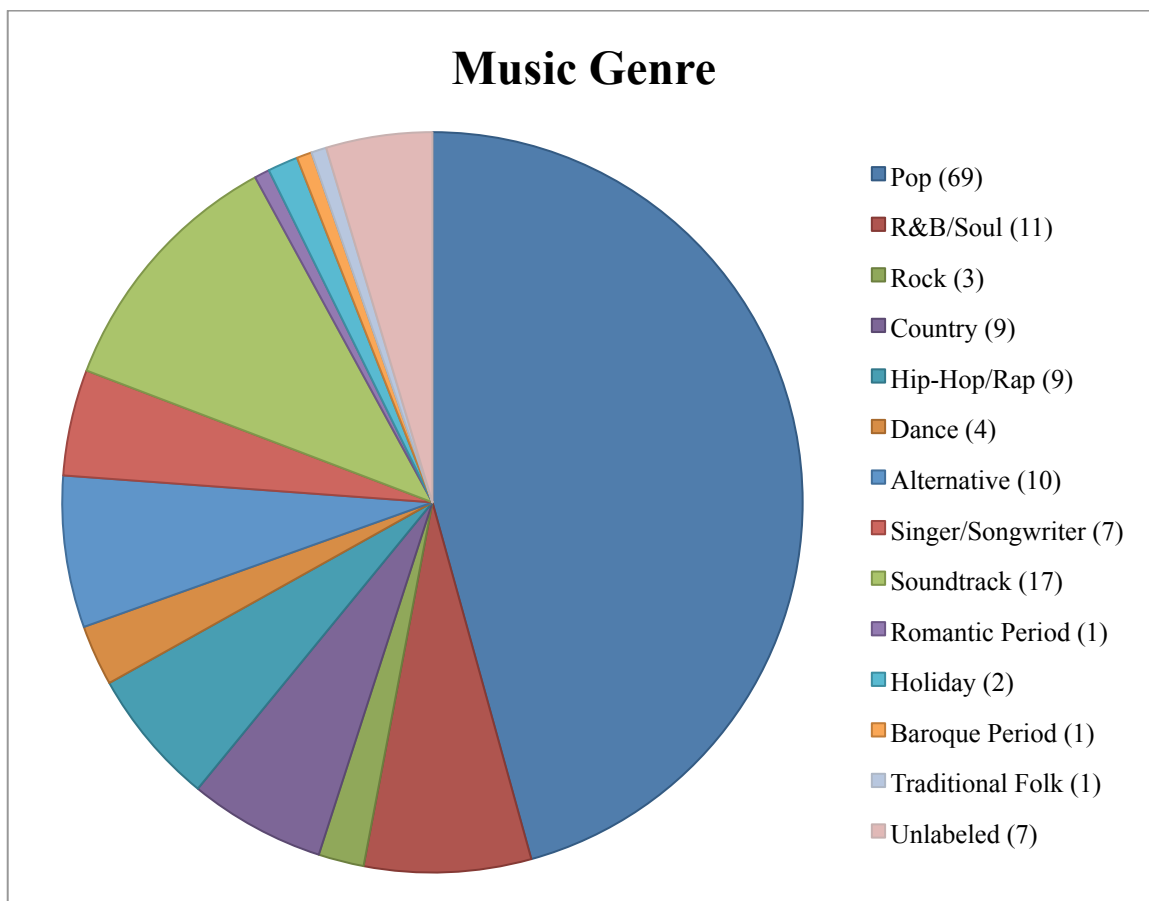


Figure 4. Listening Journal 1 Genres

Note. Genre information from YouTube, iTunes and Google.

For the first and second listening journals, John Kratus' "Categories for Flexible Listening" (2017) were used to code the answers to "why do you like this song?" There are 12 categories listed (See Table 3):

Table 3

Kratus' Original Flexible Listening Categories

Kratus' Original Flexible Listening Categories	Rhythm	Dynamics	Image or Story
	Melody	Form	Emotion
	Harmony	Timbre	Style or Context
	Texture	Process	Judgment

For the purposes of this study, a modified version of this list was implemented to code the listening journals. The “style and context” category was separated into two categories, as the researcher noted that style refers more to the genre of the song, while context has more to do with the background information the participant provides about the listening experience. Therefore, the modified listening categories used for coding the listening journals are detailed in Table 4.

Table 4

Kratus' Modified Flexible Listening Categories

Kratus' Modified Flexible Listening Categories	Rhythm	Dynamics	Image or Story
	Melody	Form	Emotion
	Harmony	Timbre	Style
	Texture	Process	Context
			Judgment

Many of the categories are self-explanatory, but others were more difficult to interpret. Table 5 shows how the researcher defined some of the more complex categories to code the data. (See Table 5)

Table 5*Kratus' Coding Definitions*

Kratus Flexible Listening Category	“Why do you like this song” Coding
Timbre	When participants discuss sounds, such as “it sounds good/nice” or specific mention of the artist voice
Image or Story	When participants discuss the meaning, lyrics, or message of the song. Also if participants delve into discussing the plot of the song
Emotion	When participants discuss how the music makes them feel, adjectives that describe feelings/emotions, or the “vibe” of the song
Style	When participants explicitly discuss the genre/style of a song or artist
Context	When participants provide background information to why they are listening to a song, e.g. “it helps me study”.
Judgment	When participants express that they like the song/artist/band, or use adjectives describing the song, e.g. “this is a good song overall”

The researcher coded individual logs using the 13 categories. Multiple categories were sometimes coded for one log, and all were tallied up to use in Tables 6 and 7. Image or story earned the highest number of tallies, while texture earned no tallies.

Table 6*Listening Journal 1 Kratus Coding – Lowest Numbers*

Name	Texture	Harmony	Dynamics	Process	Form	Melody	Rhythm
Josephine							8
Sally						2	
Samuel							1
Lucas			1	2	1	3	
Kurt							
Taco Bella		1		1	2		
Watermelondrea			1				
Mavis					1		
TOTAL	0	1	2	3	4	5	9

Table 7*Listening Journal 1 Kratus Coding – Highest Numbers*

Name	Style	Timbre	Judgment	Context	Emotion	Image or Story
Josephine	1	1	7	1	19	6
Sally		3		2	7	5
Samuel	3		6	6	3	5
Lucas	7	2	9	8	10	14
Kurt	4	3	4	1	3	9
Taco Bella		8	2	20	6	16
Watermelondrea			5	12	8	3
Mavis	1	1	2	5	10	15
TOTAL	16	18	36	55	66	73

Participants answered questions concerning what they heard in each piece they logged in their listening journal. The categories included in this section were lyrics/story of the song, instruments, rhythm, form, voice of the artist, emotion, song style (e.g. 80's pop), and melody.

Phase 4 – Second Listening Journal

Only five of the eight participants submitted a second listening journal; Mavis, Watermelondrea and Josephine did not submit a listening journal. Participants logged 101 total listening experiences during the second listening journal. Figure 5 illustrates a breakdown of the number of experiences each participant logged. Sally logged the most listening experiences with 42 logs, and Taco Bella logged the least amount with 6 logs.

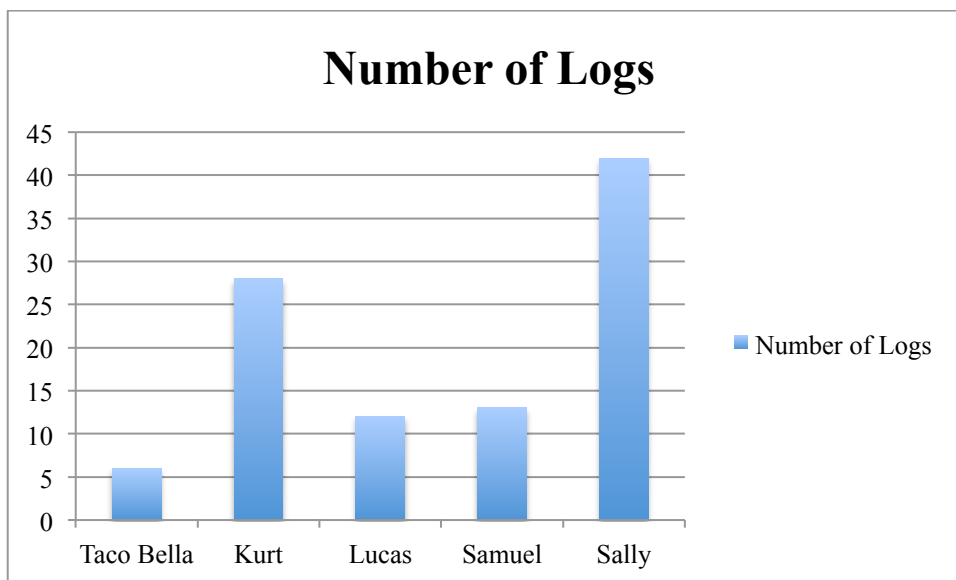


Figure 5. Listening Journal 2 Logs.

Figure 6 highlights the number of sources used for these listening experiences. YouTube was logged as the source of music 68 times, making it the most used source. SoundCloud was the second highest logged source, which was listed 22 times. The least used source was Pandora. There were 3 unlabeled sources.

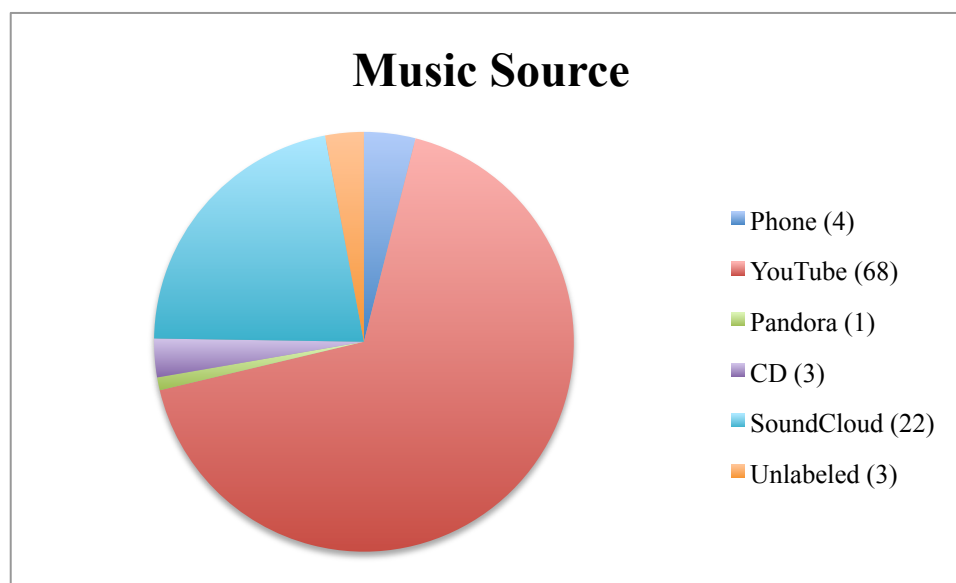


Figure 6. Listening Journal 2 Music Sources.

Figure 7 depicts the genres to which participants listened. The various sources used to classify music into different genres included iTunes music, YouTube, and Google. The genre most listened to was pop music, and the least listened to genres were House, Holiday, and Christian & Gospel.

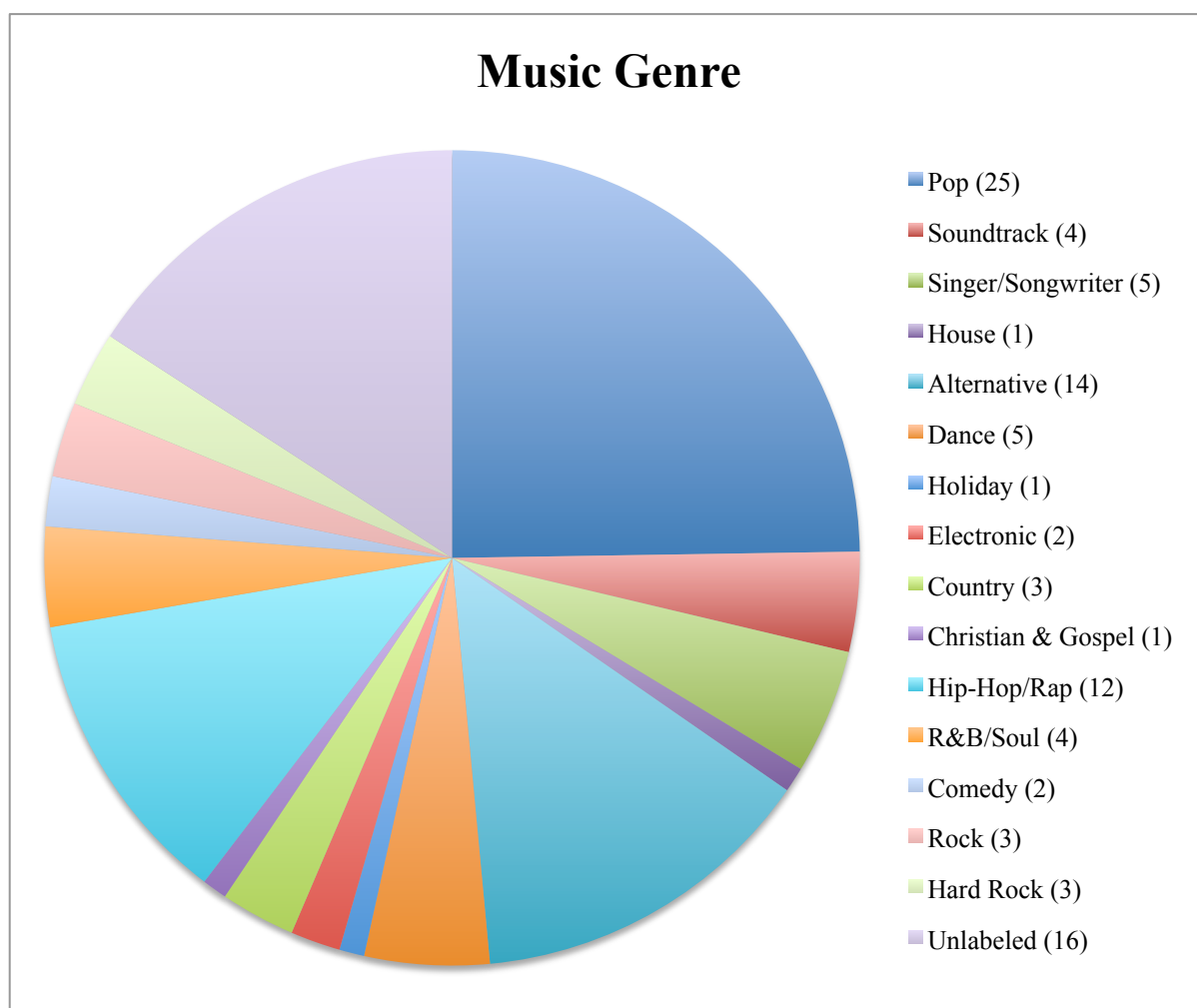


Figure 7. Listening Journal 2 Genres.

Note. Genre information from YouTube, iTunes and Google.

The researcher applied John Kratus’ “Categories for Flexible Listening” (2017) in the first and second listening journal to code the answers to “why do you like this song?” Tables 8 and 9 show the 13 coded categories taken from individual logs. Multiple categories were sometimes coded for one log. The category with the highest number of tallies was image or story, and the categories with no tallies were harmony, texture, form and process.

Table 8

Listening Journal 2 Kratus Coding – Lowest Numbers

Name	Texture	Harmony	Form	Process	Dynamics	Melody	Rhythm
Sally							2
Samuel							
Lucas					1	2	2
Kurt							1
Taco Bella							
TOTAL	0	0	0	0	1	2	5

Table 9

Listening Journal 2 Kratus Coding – Highest Numbers

Name	Timbre	Style	Emotion	Context	Judgment	Image or Story
Sally				1		40
Samuel	2	7	6	4	12	3
Lucas	2	1		4	2	1
Kurt	3	1	5	1	2	10
Taco Bella	2		1	3	1	
TOTAL	9	9	12	13	18	54

Participants responded to questions concerning what they heard in each piece they logged in their listening journal. The categories in this section included lyrics or story of the song, instruments, harmony, rhythm, voice of the artist, emotion, song style and melody.

Listening Journal Choices vs. Concert Programs

A comparison of the pieces performed by the band and chorus during the 2017-2018 school year and the music listened to by the participants can be found in Figures 8-14. To view concert programs in full detail, refer to Appendices B-E. Each graph groups songs from the same decade together. For the purposes of this study, the holiday concert pieces were omitted because very specific pieces unique to the time of year are programmed for these concerts, and would not be relevant to the results. For the purposes of this study, the arrangement year was used to code by decade. The information was also coded by decade instead of by genre, because there is a significant age discrepancy between the music that was performed in performing ensembles versus what participants chose to listen to.

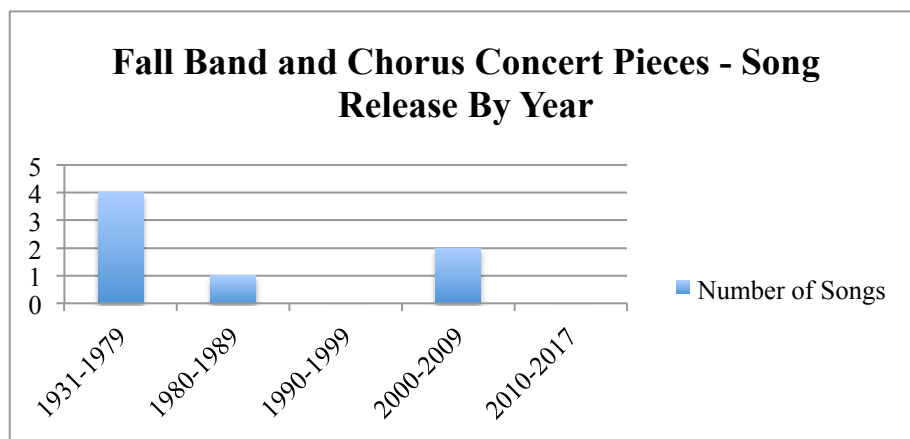


Figure 8. Fall Concert Song Releases by Year.

Note. Release year information from YouTube, iTunes and Google.

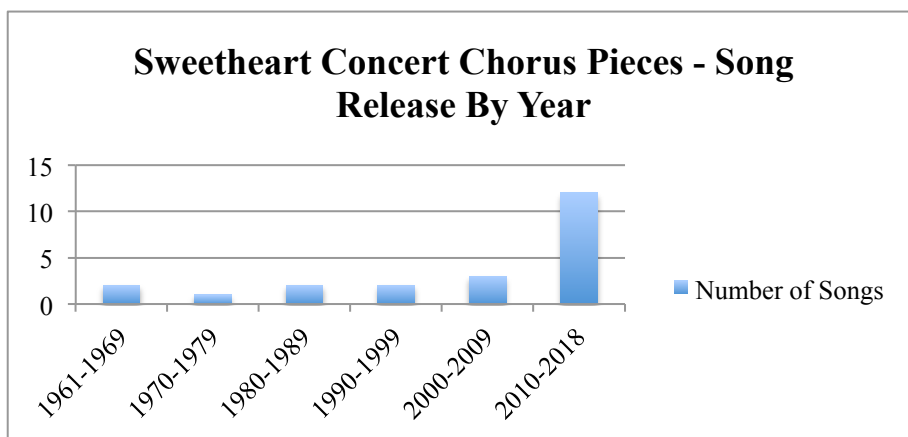


Figure 9. Sweetheart Concert Song Releases by Year.

Note. Release year information from YouTube, iTunes and Google.

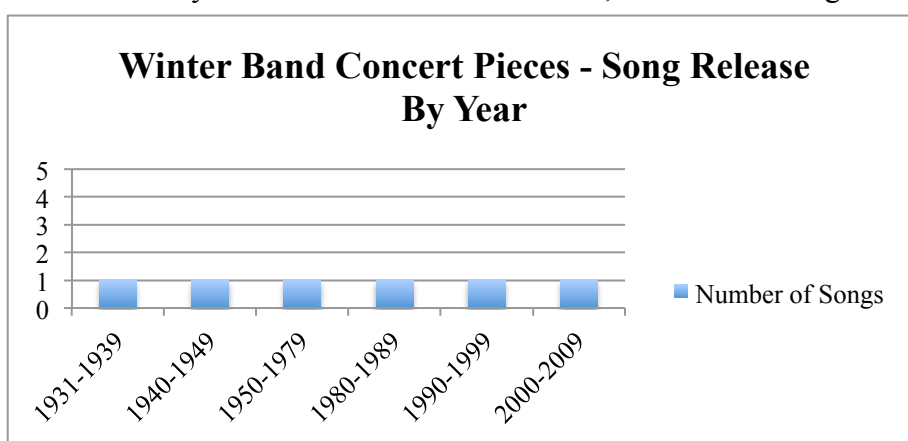


Figure 10. Winter Concert Song Releases by Year.

Note. Release year information from YouTube, iTunes and Google.

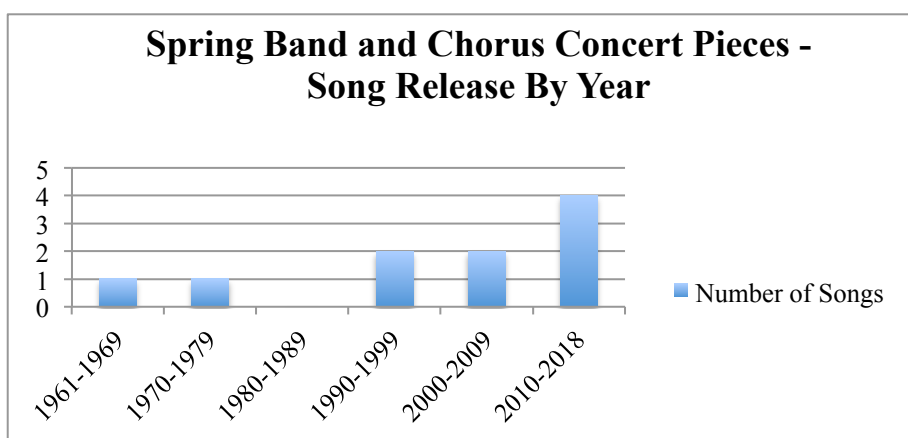


Figure 11. Spring Concert Song Releases by Year.

Note. Release year information from YouTube, iTunes and Google.

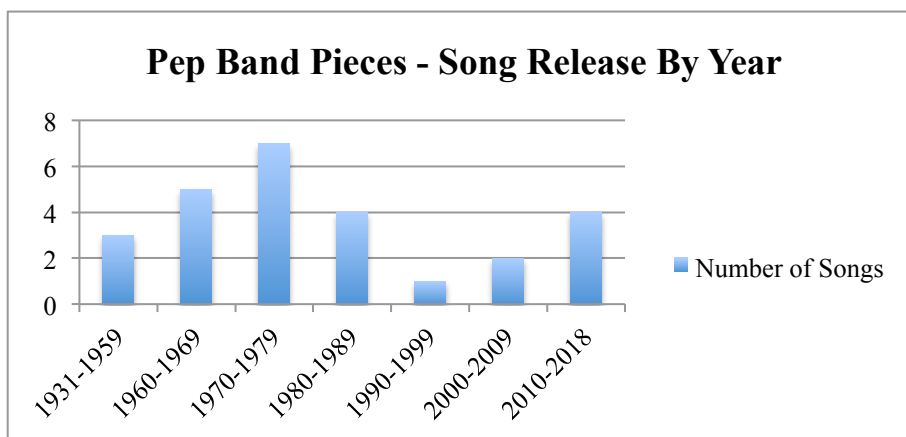


Figure 12. Pep Band Song Releases by Year.

Note. Release year information from YouTube, iTunes and Google.

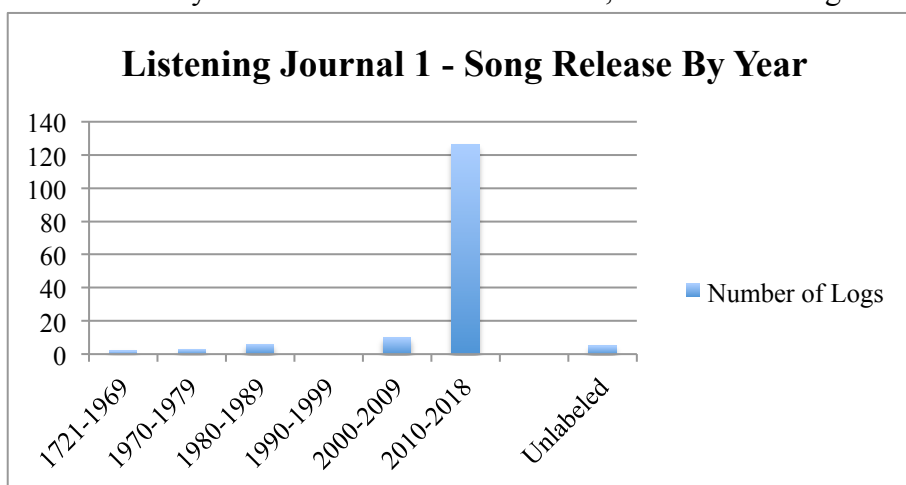


Figure 13. Listening Journal 1 Song Releases by Year.

Note. Release year information from YouTube, iTunes and Google.

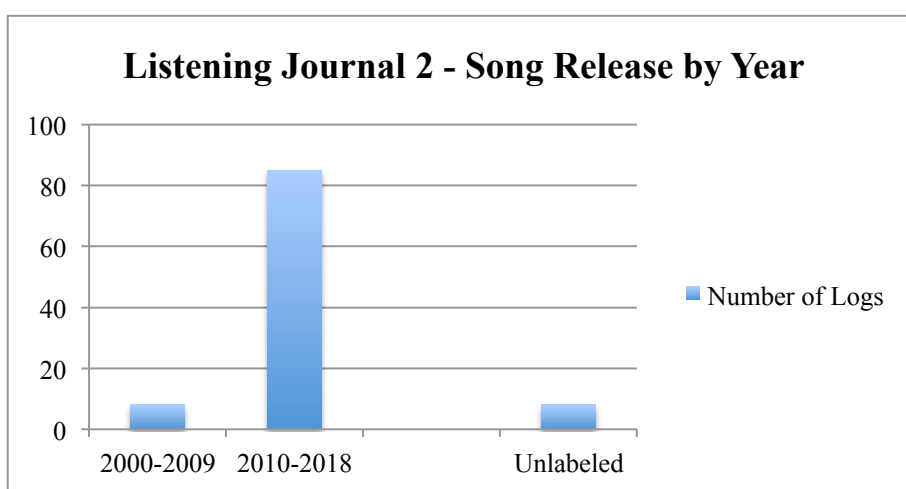


Figure 14. Listening Journal 2 Song Releases by Year.

Note. Release year information from YouTube, iTunes and Google.

Phase 3 – Feedback Questionnaire

The questionnaire results from participants helped modify the second listening journal experience. Based on feedback, participants were given more choice for the time frame of completing the listening journal; three weekends of journaling, two weekdays of journaling, or combining both options. The questions remained the same but were pre-printed and given to participants as a packet to complete. Answers to the first 15 questions can be found in the appendix. The answers to question 16 and 17 were free responses.

Question 16: Any questions/comments about the previous listening journal process that you would like to share?

Mavis: The main problem I had was I was constantly doing something like school or work

Taco Bella: This showed me how not together my life is

Lucas: It's interesting to see how ever-changing my music. I thought I was pretty eclectic, but even more so now

Watermelondrea: Not really

Josephine: I enjoyed it

Samuel: N/A

Kurt: N/A

Sally: Keeping track for 2 weeks was kinda hard

Question 17: Any questions/comments about the upcoming listening journal process that you would like to share?

Mavis: I just have a hard time keeping up with journals

Taco Bella: This will show me, again, how not together my life is

Lucas: I would like preprinted

Watermelondrea: Nope. When do we get food? XD *lol*

Josephine: Will it be the same journal?

Samuel: N/A

Kurt: N/A

Sally: Maybe it could be a shorter time?

Phase 5 – Individual Interviews

Six of the eight participants were interviewed during this phase; Mavis and Watermelondrea did not participate. Josephine completed the interview but did not turn in a second listening journal. Each question and summary of responses to the questions is outlined below, and all interview transcriptions can be found in Appendices AA – FF.

Question 1 – Tell me about your journaling experience the first time you completed a listening journal. What was the process like of keeping track of the music that you listen to?

All participants indicated to a degree that it was challenging to keep track of the music they listened to. Words used to describe the process included complicated, difficult, pretty hard, stressful, and hectic. Samuel and Taco Bella both indicated that it kept them on track. Lucas realized that “a lot more effort went into listening to music than before”

Question 2 – Did you become more aware of your musical choices during this process the first time you completed a listening journal?

Most participants had a sense of their musical preferences and did not believe the listening journal helped them raise awareness. Josephine noted that the experience “opened up my eyes of like, what I really listen to and how there’s like a variety of

music.” Lucas recognized in his first listening journal “there’s all kinds of things, but they’re all poppy in their own respects. So I mean, I can see the similarities of all the music that I listen to, so yeah, I’m aware of it a lot more.”

Question 3 – Tell me about your second journaling experience. What was the process like of keeping track of the music that you listen to the second time?

Participants had a larger variety of answers for this question. Some believed it was easier since they had already undergone the process. Samuel noticed that he “listened to a bit more.” Kurt believed that the songs he listened to were different. Sally created a system of logging her music; “on even days I would fill it out at home, and on odd days I would fill it out in Spanish because I listen to a lot of music in there.” Lucas observed that he liked the second experience better, and he was “a lot more aware of my – of the changing, umm, of pieces that I was listening to.”

Question 4 – Did your listening preferences change during this time compared to the first time you kept a journal? If so, how did they change?

Participants had varied answers for this question. Some believed that there was not a lot of change. Sally believed that it “switches up like a tiny bit here and there, depending on who I’m with.” Josephine said she “listened to more, like, recent music. The first time I was listening to some different artists. And then, the second time I had more of a variety I feel like.” Lucas noted “the music follows where your life is going” as he pointed out certain pieces to which he had chosen to listen. One example given by Lucas was “I’m listening to the Phantom in the Opera in here ‘cause I was going to see Phantom. I went and seen Phantom in St. Louis, so, I mean, I was listening to “All I Ask of You.”

Question 5 – Did you become more aware of your musical choices during this process the second time you completed a listening journal?

Due to interviewer error, only Sally answered this question. Her response indicated that she became even more aware than she was the first time.

Question 6 – What are your thoughts about the journaling process? Did you enjoy it? Why or why not?

Some participants did not enjoy the journaling process. Words that were used to describe the process were hard and hectic. Sally noted “it opens up your eyes, to, like, what you listen to” and Samuel echoed these thoughts, saying “it showed me what I really listen and how, like, many goofy songs I would listen to, and such.” Josephine replied, “It was kinda cool to see, like, all the music I listened to throughout, like, a time span of like a week or more.” Lucas observed, “It’s almost just like keeping a regular journal.”

Question 7 – How important is listening to music to you?

All participants indicated a degree of importance in terms of listening to music. Answers ranged from helping with mood and dealing with situations, to completing chores and other activities. Taco Bella said she listens “to music like, 24/7, like it’s in my head going nonstop, so...like, it just, it – it’s my daily everything. I can’t stop it.” Samuel said “it was mostly like the message really helped me through some times, and I felt like it would help with, uhh, other people too.” Lucas concluded his answer with “it just adds that layer of richness to life, you know. It’s like, without it, it would be kinda like, bland. Life would be a little bit bland, you know?”

Question 8 – Do you think listening and discussing music is a component that should be added to your performing ensemble? Why or why not?

There were a variety of thoughtful answers to this question. Taco Bella indicated “it could be helpful to see, like, who listens to what and have like a better understanding of what kind of music they like, and, like making their, like, chorus experience better.” She went on to say “you could branch out and expand what they listen to, so you could, like, get different cultures and different everything else.” Sally believed “it helps open up other people’s eyes to what the meaning is.” Samuel’s response also focused on meaning, saying “when you’re just playing the song, you don’t really get that in-depth knowledge about it. You don’t get the meaning of it; you don’t hear how other people play it. It definitely helps you not only perform but also understand the music.” Lucas indicated “music is a way to connect with other people in such a beautiful way that isn’t possible in any other way,” and Josephine’s response similarly said, “some other people would introduce new things others hadn’t heard before, it would help.”

Question 9 – What did you learn from this experience?

All participants pointed out that they have wide ranging tastes in music and helped them realize the types of music they listened to. Lucas pointed out that it was “like looking back on like a yearbook from the past year.”

Question 10 – What are your listening experiences like when you are not at home? Do you notice music in other places? If so, where are some other places that you pay attention to music? (e.g. elevator, car, restaurant, etc.)

Places that participants noticed music in included the car, restaurants, stores, and the mall. Samuel noted, “Definitely notice songs that I like and listen to, and maybe some

songs that I don't like they really stand out. Uhh, I try and zone out those songs, but, really kinda get into the songs that I know, if I hear them out in public or other places." Taco Bella explained, "in graduation, for example, they had like, over a thousand people there, and I was able to pick out every song that they were playing."

Question 11 – How do these listening experiences compare to the ones that you experience at home or at school?

Responses to this question varied from them being meaningful experiences to not meaningful experiences. Sally indicated that the moods were same between these experiences, while Taco Bella believed "it branches me out a lot." Samuel expressed "they're definitely not as emoted, or – and as controlled because it's, obviously I can't pic out what songs I listen to then" and Kurt echoed this by acknowledging "they're not meaningful at all, really. You don't really notice them, just, something to pass the time." Lucas wished "at school I wish I could listen to it more" because "it helps me a lot."

Question 12 – Do you share musical similarities with your friends? Do you find that you like to listen to the same kinds of music?

All participants indicated that they share musical similarities with their friends, and that they do listen to similar music, but also indicated that there were differences in choices too. Sally mentioned that one friend "just listens to, like, god-awful music" and both Josephine and Kurt indicated that the genres their friends listened to were different. Lucas noted that his friends "bond over music," but later added there are "a lot of similarities, but differences as well."

Question 13 – To what extent do you and your friends talk about the music that you listen to?

Most participants indicated that they do talk to their friends about the music they listen to, but not in a great amount of detail or for an extended period time.

Question 14 – Do you consider yourself a “fan” of any particular genre/artist/band?

If so, who and why?

Some participants indicated that they were not fans of a particular genre/artist/band. Kurt said he liked everyone, and that “most artists are pretty good at what they do in certain areas.” Along similar lines, Josephine believed that she likes “too many to be like a fan of just one.” Sally believed “there’s actually a few, but like, I wouldn’t consider myself like a fan, because I like listen to them, like not a lot a lot, but I really like their music.” Lucas reflected, “I don’t find myself a fan of a genre,” “I’m very eclectic in the music I like,” and that “I like the, the vibe that music gives me – I’m a vibe chaser, I guess you could say.” Taco Bella and Samuel listed some of the music of which they consider themselves to be fans.

Question 15 – How do you learn about new music? (songs, artists, bands, etc.)

The answers to this question consisted of friends sharing suggestions, radio, CDs, and online resources. Specific online resources included YouTube, social media (such as Facebook or Twitter) and auto-play.

Question 16 – To what extent does this music become a part of your listening “repertoire”?

Most participants answered that it depends on the situation. Samuel answered, “it just sorta depends on the meaning of it.” Kurt indicated “Usually it gets stuck in my head a couple times.” Josephine said “sometimes when I really like a song I’ll listen to it like, on repeat for while,” which Sally also indicated in her response; “A lot of the times it’s

just, oh I like this song, I'll listen to it all the time now." Taco Bella believed that "I'll probably listen to it a couple more times and if I like it, then yeah, I'll add it to my playlist." Lucas kept a folder on his phone with titles of songs, which he referred to as "a cycle of music that just keeps coming over and over. And like, you cycle some out and you cycle new in, and it just keeps changing."

Limitations

There are many limitations to this study. One limitation is the short duration of the study. There were large gaps of time between each phase, so the timing may have skewed answers. There were a wide variety of topics explored in the study that fall under the 'music identity' category, so a closer focus may have provided more clear results. Another limitation is that participants did not write down every possible song to which they chose to listen. Limiting the group of participants to those only involved in a performing ensemble, with a strong lean towards chorus students over band students could also skew results. The students that chose to participate had a wide range of musical tastes, and the design of this study may have encouraged those students to participate over students with a more limited range of musical tastes. My working relationship with students may have skewed results, especially with knowing the chorus students better than the one band student who participated.

Discussion and Implications

The following section is organized by phase, with the discussion of results occurring first and implications following. The first section discusses the results and implications of the questionnaire given in Phase 1. Phases 2 and 4 (the two listening

journals) are combined in the next section, since they are similar in nature and structure. The feedback questionnaire (Phase 3) is omitted from this section because the results were directly applied to the second listening journal. Phase 5 delves into the interview results.

Phase 1 – Questionnaire

Several interesting trends emerged from the initial questionnaire. Of the eight participants, Samuel was the only participant involved in band, and Taco Bella the only participant in both band and chorus (Question 3). When asked about other instruments that are played, guitar was the most cited instrument, along with piano and ukulele (Question 4). Mavis, Kurt, and Watermelondrea did not play additional instruments. All participants except Kurt indicated that they actively play/sing music outside of school (Question 5), and some of the participants that play outside of school are self-taught (Question 6). All of the participants were a part of a performing ensemble in school for 4-7 years, indicating that they began in elementary or middle school (Question 7). However, only Josephine and Taco Bella were part of an ensemble outside of school (Question 8). Several participants indicated that they joined a performing ensemble because of their like of music, singing, and liking to perform with others (Question 9). All participants with the exception of Kurt said that music played a part in their home life (Question 10).

Questions 11-13 were strategically placed to see if participants would use musical adjectives or labels to describe themselves. Only Josephine used the “musician” label to describe herself, while the other participants focused either on personality descriptors or other subjects they were interested in. Most of the descriptions involving

the musical self were either average or lacking self-confident descriptors; Watermelondrea described her musical self as “unfocused and unorganized,” Samuel said he was “fairly competent,” and Sally believed she was “not all that good but either way I’m going to sing.” All participants except Sally were actively involved in other extracurricular activities, many of which were not musical in nature (Question 14). All of the definitions of defining “musician” involved the act of participating, singing/playing an instrument, performing, studying, learning, and creating music (Question 15). All participants except Sally considered themselves a musician, yet the results are split as to whether participating in a music ensemble changed their opinion about whether they considered themselves a musician (Questions 16-17). Results are split about whether students listened to music at school or not. Some participants indicated that teachers sometimes would play music, or that they would choose music for themselves (Question 18).

With the exception of Kurt, all participants indicated that they listen to music outside of school frequently, use a variety of listening formats (many involving technology/internet), and that they spend anywhere between 1 hour to all day listening to music (Questions 19-21). Reasons given for listening to music included emotional reasons (e.g. calming, happiness, etc.), or listening for fun, for noise, or during chores (Question 22). Genres and artists varied, and participants had great self-awareness in recognizing and labeling their interests (Questions 23-24). Half of the participants indicated that their listening preferences form a part of their musical identity (Question 25). Most participants believed that the music listened to at home should be listened to at school; Kurt said no because it would not help students focus, while Mavis was

concerned about lyric appropriateness (Question 26). Answers varied for whether music listened to at school should be listened to at home (Question 27). All participants indicated that the music listened to at home should be performed in a school ensemble with the exception of Mavis, who chose not to respond (Question 28). Five participants indicated that they enjoyed some of the music performed in school ensembles, while the other three participants did not for varying reasons (Question 29). Six participants listened to the music performed at school at home sometimes (Question 30). Answers varied in regards to how music ensemble teachers did well at integrating “pop” music. Kurt indicated they did “very well”, Samuel, Lucas, and Taco Bella believed they did okay for varying reasons, Josephine and Watermelondrea did not believe they did well, and Mavis and Sally chose not to respond (Question 31).

A significant implication that emerged from the initial questionnaire concerns that music plays an incredibly large role in the lives of participants. Music’s importance is illustrated by the number of years of involvement in a performing ensemble (all participants had been in a performing ensemble for 4-7 years), as well as the amount of time spent listening to music at home. Interest in learning other instruments and being self-taught is a branch of this notion. This indicates that more opportunities need to be provided by the school to explore music beyond the traditional performing ensemble model. These can include informal instrument ensembles with low-risk informance options, as well as non-performance based options such as theory, composition, and technology classes. This would allow students the opportunity to create music in ways beyond the traditional performance ensemble. Ultimately, process should be valued over product.

Another interesting trend is the participant interpretation of the musician label, as well as the connection to the adjectives and labels they used to describe themselves. When participants assign themselves labels and adjectives, Josephine alone used “musician” to describe herself. When later asked to define musician and asked if they considered themselves a musician, however, almost all participants indicated they thought of themselves as a musician. When participants describe their musical selves, their descriptive words did not carry the confidence or weight that the other adjectives and labels did. This indicates a disconnect between their perception of a musician, and their self-perception of their musicianship.

Many participants indicated that they joined a performing ensemble because they like to perform, and perform specifically with others indicating that community plays a large role in their reason to join a performing ensemble. Participants also communicated that there is a strong belief that the music listened to at home should be performed at school. One participant even suggested that there might be a higher involvement in performing ensembles, and a larger crowd attending concerts if the ensembles performed music with which others were familiar. In contrast, participants did not listen to the music performed at school when at home and believed ensemble teachers did not integrate pop music well. Some participants also indicated they did not like the music that ensemble teachers chose. This is a glaring implication that ensemble teachers must do a better job choosing music that participants both connect with and relate to. Another implication is twofold; directors can take this opportunity learn about student musical interests to arrange music for them to perform, as well as teach students the musical knowledge and theory for the purpose of arranging music for their concerts.

Several participants indicated in the questionnaire that they did not believe music ensemble directors did a good job at integrating “pop” music into their performance repertoire. Based on the analysis of music performed at each concert in the results section, the only concert that performed fairly modern music was the Sweetheart Concert led by the concert choir. While there were other songs performed by ensembles at other performances that could be labeled as “pop”, the decade data points to the age of the pieces. This calls into the question the relevance of the music as well as the familiarity to performers in the ensemble and their musical tastes. The lack of “pop” and familiar music could affect enrollment numbers in the performing ensembles, as well as general opinion or contentment with the ensemble.

Phases 2 and 4 – Listening Journals 1 + 2

Looking at the overarching results of both listening journals, some trends appear. The first trend is the importance of technology and Internet to music access for participants. YouTube was the highest cited source of music, with SoundCloud as the second most cited source. The accessibility to music and media forms a crucial part of participant listening identity, both as a tool to endless listening opportunities, as well as discovering new music.

In terms of genres listened to, pop was unsurprisingly the most listened to genre in both listening journals. That being said, there was a wide variety of other genres to which participants listened. When looking into the specific songs to which participants listened, however, many of the songs listed were not considered “top 20” for the 2017-2018 school year. This is an indication that participants do have a wide variety of genres

of music even within the world of pop music, ranging from '80s era pop to more current pieces that had more of an online following.

Delving into the Kratus categories was the first place in which differences emerged between the first and second listening journals. During the first listening journal, “image or story,” “emotion,” and “context” were the top three most coded categories for why participants listened to music. During the second listening journal, “image or story,” “judgment,” and “context” were the top three most coded categories for why participants listened to music. Despite these differences, responses point to the overarching story and content of the song holding more meaning to participants than the musical elements of the song.

Each participant had an interesting response to the directions for the first listening journal. Josephine, grounded during the time of the first listening journal, could not listen to as much music. That being said, her language was very generic in description, making use of the word “vibe” a lot. Watermelondrea focused on routine, and structured the music she listened to based on the time of day. This gave a solid context to when she was listening to music, as well as the repetitiveness of her song selections. Mavis structured her listening journals with a daily entry in paragraph format detailing the information given in the directions. She had a heavy focus on the lyrical content, as well as personal connections with the music to which she listened. Sally, too, was very lyric-oriented in her logs, and provided many selections of her standout lyrics. Lucas had the largest variety in music to which he listened, and also noted that he would use playlists and the “discover” tab to listen to music. Kurt, on the other hand, had the smallest variety in music; there were many repeated songs that he listed in his log. His

reasons for his music choices also lacked detail and all answers were very similarly worded. Samuel had the least entries in the listening logs but provided the greatest amount of detail both for why he liked the music as well as what he heard. Taco Bella had mostly listed the Hamilton soundtrack during her first listening journal, but her comments about the music became more comfortable and personal the further into the listening journal she went.

Implications from the listening journals point to a great attention to the lyrics, meaning, and emotion of the music to which participants chose to listen. Teachers and directors need to take lyrics, meaning and mood into consideration when choosing repertoire, and maybe to a higher degree than other musical aspects. Helping students understand the meaning of the text of music chosen, and the connections to the world around them can help contextualize the music and increase student buy-in into the repertoire chosen. Incorporating interdisciplinary approaches, such as involving language arts teachers to help understand the meaning of the text could help establish strong cross-curricular connections. The vocabulary used to describe musical elements was lacking, which in turn led to very generic statements about pieces of music. Creating space to talk about these elements during class can be challenging, but also important in helping students work on their aural skills and music vocabulary.

The two concerts that incorporated the most current pieces were the Sweetheart Concert and the Spring Concert, although the Sweetheart Concert had significantly more. This is due to students choosing the solos and small group pieces they perform (with permission granted by the director). The Pep Band pieces had the most variety, ranging from 1930's through the 2010's. The oldest pieces performed included the Star Spangled

Banner and the School Song, both adopted in 1931. The most current pieces performed were released in 2017.

The listening journals, conversely, had a very specific focus on music from the 2010's. The first listening journal had some outliers from earlier years, while the second listening journal solely had music from the 2010's. Based on these comparisons, there is a large disparity between what is being performed in band and chorus and what is listened to at home. Data suggests that there should be a healthier balance between music that students are familiar with paired with unfamiliar music.

Phase 5 – Individual Interviews

Each interview lasted between 7-10 minutes, with the exception of Lucas. His interview lasted almost 19 minutes. Some participants were more comfortable speaking and sharing their thoughts than others. While many participants indicated at the beginning that the process of keeping track of their music was a challenge, and that they knew their musical tastes fairly well, they seemed to gain more awareness by committing their listening habits to paper.

All the participants acknowledged the role that listening to music plays in their daily lives. This was stated earlier in the questionnaires, and confirms the importance listening to music played in participants' lives. Many of the students thought discussion and listening to music should be a component added to the performing ensemble, which indicates their interest in having better understanding of both the music being performed as well as each other's musical interests. That being said, it is interesting to see how varied the responses were when asked what other musical experiences are like. This could point to students' degree of self-awareness when it is music they have actively

chosen to listen to. Furthermore, participants indicated that the conversations they have about music with their friends are limited.

Participants shared that the main ways they learn about new music is either via friends, or the online resources at their disposal. The role that technologies played in helping students discover new music is rather large, because of the accessibility and discoverability that many online platforms create. Participants had similar responses to whether new music becomes part of their regular listening, indicating that it depended on the situation.

There are a few implications that appear from the interviews. The first implication is that participants listen to a lot more music than they were able to keep track of for the purposes of this study. This indicates a rich music listening identity. While participants have a difficult time verbalizing why they like certain pieces of music, they do have a good self-awareness of their choices. The strength of the answers given to the importance of listening to music indicates that participants have a good connection to their listening identities. That being said, it is also important to note how this relates to the individual participant. Answers were split on both noticing music outside of their chosen music, as well as talking about it with their friends. This indicated that they are hyper focused on the music that directly moves and affects them.

Another implication from these interviews is the interest in discussing music during band and chorus, both the music that is being performed as well as the music that students listen to outside of school. These would help form stronger connections and meaning for the students to the music they perform. Sharing personal listening

preferences would also help students connect within the ensemble with similar music tastes. It would also be an eye-opening experience for the directors.

Most of the participants believed that they were not “fans” of any particular genre, artist, or band. This is a good indicator that participants are open and willing to explore new types of music.

Suggestions for Future Research

Given my findings, I have many suggestions for future research. One suggestion is to extend the amount of time in which the study is conducted, and the numbers of journals participants were asked to produce. This could allow for a more in-depth study of the music that participants listen to in order to track changes over time. It would also be interesting to see how much change occurred if journals were more strategically spaced out over time.

Another option is to have a larger number of participants in the study. The study could be broken into just band or choir students, or at least have an even representation of students involved in both performing ensembles to compare and contrast results. It would be interesting to see what participants focus on when they listen to music, and if there is a difference in focus between band and choir students. There were a lot of choir students involved in this study, so the focus was on lyrics and meaning.

A lot of topics were considered when gathering the literature summary. Focusing more specifically on listening identity could allow for more focused results, for example, examining listening identity with the lens of culturally responsive pedagogy in mind, or listening identity with the focus of social identity and community.

One major limitation to this study was participants struggling to keep track of all of the music they listened to. Finding a better way of logging all of the music (perhaps with the aid of technology) could provide more specific listening results from each participant.

It would be interesting to conduct this study again with a larger variety of participants, ranging from students not involved in a musical ensemble to a greater variety of band and chorus participants. Comparisons could be made between the music chosen by those not involved in an ensemble with those who are to see if there are any striking differences. It could also be an opportunity to discover why participants may or may not be involved in an ensemble, and how to encourage participation.

Finally, collecting data from participants that I do not work with could also provide different results, especially in the interviews. My relationship with the students as their director could skew their results, so expanding the research to include participants that I do not teach could provide more accurate results.

Conclusion

I began conducting this research with a series of assumptions that were very quickly disproven with the data. The first assumption I made was that all participants would be listening to mainstream “pop” music found on the radio. After collecting listening journals, it became very clear this was far from the truth. I did not recognize a lot of artists and songs, and I quickly realized that technology opens a whole avenue of content creation for artists not available previously. With this content creation comes the gaining of followers and those interested in the music that is separate from mainstream media. Listening to this music, I gained a whole new appreciation for these online artists.

The second assumption I made was that participants would listen to music mostly the way that I had listened to music and discovered new music, which was via the radio and sometimes the internet. Again, the data showed otherwise; participants rely heavily on the internet as their source of both listening to music as well as finding new music. I thought that the reasons participants chose the music they listened to was for musical purposes, when they leaned very heavily towards the message and meaning of the music.

I also believed that both band and chorus had done a pretty good job of integrating “pop” music into their programs, and that students enjoyed the content of the programs. This was also false, as many of the pieces were dated and did not appeal to many of the participants. There was also a claim made that overall participation could be better if students and audience alike knew and enjoyed the music that was performed.

After collecting and analyzing the data, as well as talking to students, there are a few points I would like to posit. The first one is that there needs to be a better balance in music programs of repertoire both known and unknown music to students. It is important to teach students about some of the standard literature available, but their interests and likes need to be taken into account. The second point is that the message and the story of the music are essential; again, the musical details are interesting to learn about, but students are concerned more with the meaning of a piece of music. What is the message that is being sent? How can they personally connect with it? The third is that the director’s traditional perception of a performance-based ensemble may not be what every student needs to experience, and the pedestal-esque treatment of performing ensembles at the high school level needs to be reconsidered. There is more to musicianship than just

performing, and I believe schools would see higher enrollment numbers in musical classes if more non-performance based options were available. Emphasizing the process of creating over the product of a performance is crucial to encourage students to explore all that music has to offer.

From these assumptions, my three research questions can be answered from the themes that emerged. The first question, “How do the listening preferences of students help shape their musical identities?” is answered simply by the first theme from the data; the significance of listening to music to the participants is such that I would argue that each has a “listening identity” rather than preferences. I would define the listening identity as the marriage of the listening preferences and musical identity. Every person has a complex, unique, and layered listening identity that is individualized and based on their listening experiences and preferences. The second question, “Do students’ listening preferences outside of school conflict with their in school music identities?” is not quite answered. The data does point out that there is disconnect between participants’ listening identities and the repertoire performed in ensembles. The third question, “How can music teachers support the development of students’ musical identities in a school performing ensemble?” is answered very simply; that teachers must recognize the importance that message, meaning, and emotion play in participants’ reasons for listening to music, and make curricular decisions that support this need.

To conclude, it is remarkable to note the broad listening identities that participants demonstrated during this study. Their connection to resources to listen to music is impressive, and their ability to navigate and discover their listening identities in this age of plenty is noteworthy. To ensure that student listening identities are recognized,

valued, and heard or seen by the directors through repertoire choice is crucial not only for ensemble participants, but for audience members as well.

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Appendices

Appendix A – Permission Slip

CONSENT TO PARTICIPATE IN RESEARCH

Music Identity/Listening Preferences in High School Performing Ensembles

You are invited to participate in a research study conducted by Ms. Harris and Dr. Larson from the *Department of Music* at Eastern Illinois University.

Your participation in this study is entirely voluntary. Please ask questions about anything you do not understand, before deciding whether or not to participate.

You have been asked to participate in this study because you are a part of a performing ensemble at your high school, and your opinions about listening to music and how it relates to performing at school is of interest.

• PURPOSE OF THE STUDY

The purpose of this study is to examine the extent to which student at-home listening preferences shape musical identity, and how students connect/disconnect with their musical identity in an at-school performing ensemble.

My specific research questions are as follows:

- 1) How do the listening preferences of students help shape their musical identities?
- 2) How do the listening preferences outside of school conflict with their in school music identities?
- 3) How can these differences be recognized and supported in choir?

• PROCEDURES

If you volunteer to participate in this study, you will be asked to:

- Choose a “nickname” that you would like to be used for the study. This will keep your information private and anonymous.
- Fill in a questionnaire at the beginning of the year detailing your musical experiences, listening preferences, and opinions about music at home vs. at school
- Participate in a group interview talking about your musical preferences, once at the beginning of the year and once after the winter break, with possible additional interviews if needed. Ms. Harris will videotape/audio record these interviews to help take notes and document important conversations that will take place. These will occur either after school or on weekends in the high school band/chorus room.
- Keep a journal that logs what you listen to at home; one set of logs will be collected at the beginning of the year and one set of logs that will be collected during the holiday season. Ms. Harris will collect these journals to use for her data analysis and to be included in her research. These journals will be kept at home.

- **POTENTIAL RISKS AND DISCOMFORTS**

Risks for this study are minimal. You will get to choose a “nickname” so that your answers will be anonymous. Questions that you will be asked will be about your listening preferences, music identity and educational settings, so you will not be asked to discuss sensitive topics. Data will be collected for the purposes of thesis completion, and only the sponsor and the committee will have access to this information when it is presented to fulfill the requirements of the thesis. Ms. Harris may also use this study for future presentations or articles to share her findings with other music teachers. Your choice to participate in this study is completely voluntary, and will not affect grades or standing in your performing ensemble.

- **POTENTIAL BENEFITS TO SUBJECTS AND/OR TO SOCIETY**

You will experience minimal direct benefits to participation. Ms. Harris will use your answers and reflections to inform repertoire choices in choir. The potential benefits to society include access to research (via the EIU Booth Library website) that could help inform future music education instruction. There is also a possibility of sharing results with other educators, published or at educational conferences in the future.

- **INCENTIVES FOR PARTICIPATION (*Optional*)**

Food and drink will be offered as incentives for you to participate when volunteering your free time. You will not have to pay anything to be a part of this research. Your decision not to participate will not affect grades or standing in your performing ensemble.

- **CONFIDENTIALITY**

Any information that is obtained in connection with this study and that can be identified with you will remain confidential and will be disclosed only with your permission or as required by law. Confidentiality will be maintained by means of keeping paper files secure in a filing cabinet in Ms. Harris’ home. Audio and video recordings will be kept on Ms. Harris’ personal computer. Ms. Harris and her sponsor, Dr. Larson, will have access to all of this information. By law, Ms. Harris has to keep a record of sensitive information for three years, after which point she will destroy/delete the information.

The final results/thesis will be presented to a committee of professors at Eastern Illinois University (EIU) to fulfill the requirements of the Master’s Degree on which Ms. Harris is working. These results will be published online via the EIU Booth Library website, and also may be used for educational purposes at a future time.

- **PARTICIPATION AND WITHDRAWAL**

Participation in this research study is voluntary and not a requirement or a condition for being the recipient of benefits or services from Eastern Illinois University or any other organization sponsoring the research project. If you volunteer to be in this study, you may withdraw at any time without consequences of any kind or loss of benefits or services to which you are otherwise entitled.

There is no penalty if you withdraw from the study and you will not lose any benefits to which you are otherwise entitled. You may also refuse to answer any questions you do not want to answer.

• IDENTIFICATION OF INVESTIGATORS

If you have any questions or concerns about this research, please contact:

Principal Investigator:

Ms. Caitlin Harris

(217)-721-6776

cnharris3@eiu.edu

Faculty Sponsor:

Dr. Danelle Larson

217-581-7201

dlarson@eiu.edu

• RIGHTS OF RESEARCH SUBJECTS

If you have any questions or concerns about the treatment of human participants in this study, you may call or write:

Institutional Review Board

Eastern Illinois University

600 Lincoln Ave.

Charleston, IL 61920

Telephone: (217) 581-8576

E-mail: eiuirb@www.eiu.edu

You will be given the opportunity to discuss any questions about your rights as a research subject with a member of the IRB. The IRB is an independent committee composed of members of the University community, as well as lay members of the community not connected with EIU. The IRB has reviewed and approved this study.

PLEASE NOTE: SIGNATURE OF BOTH STUDENT AND PARENT/GUARDIAN ARE REQUIRED FOR PARTICIPATION IN THIS STUDY. PLEASE FILL OUT BOTH SECTIONS BELOW.

IF YOU HAVE ANY QUESTIONS OR CONCERNS, PLEASE CONTACT DR. LARSON OR MS. HARRIS.

Student Consent

I voluntarily agree to participate in this study. I understand that I am free to withdraw my consent and discontinue my participation at any time. I have been given a copy of this form.

Printed Name of Participant

Signature of Participant

Date

Parent/Guardian Consent

I hereby consent to the participation of _____, a
minor/subject in the investigation herein described. I understand that I am free to withdraw my
consent and discontinue my child's participation at any time.

Signature of Minor/Handicapped Subject's Parent or Guardian

Date

Principal Investigator (Ms. Harris)

I, the undersigned, have defined and fully explained the investigation to the above subject.

Signature of Investigator

Date

Appendix B – Fall High School and Junior High Band and Chorus Concert Program

██████████ High School
and
██████████ Junior High School
Bands and Choruses
Present



Wednesday, October 4, 2017
7:00 pm ██████████ Gym

Program

██████████ HS Concert Chorus

Star-Spangled Banner.....Francis Scott Key
arr. by James McKelvy

██████████ Marching Band

Eye of the Tiger.....Frank Sullivan and Jim Peterik

Crazy Little Thing Called Love.....Freddie Mercury
arr. Richard Saucedo

Fat Bottomed Girls.....Brian May
arr. Matt Conaway

Don't Stop Me Now.....Freddie Mercury
arr. Tim Waters

██████████ JHS Wildcat Chorus
██████████ accompanist

Carriers of the Light.....Jerry Estes

Don't Stop Believin'.....Steve Perry, Neal Schon and Jonathan Cain
arr. Adam Anders and Tim Davis, adapted by Roger Emerson

Soloists: ██████████

Program (continued)

██████████ JHS Band

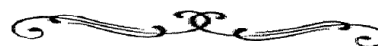
Billboard March.....John Klohr
arr. Jack Bullock

Zenobia the Warrior Queen.....Joseph Compello

██████████ HS Concert Chorus
██████████ accompanist

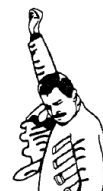
Down in the River to Pray.....Traditional
arr. by Mark Liversidge

I Dream a World.....André Thomas, text by Langston Hughes

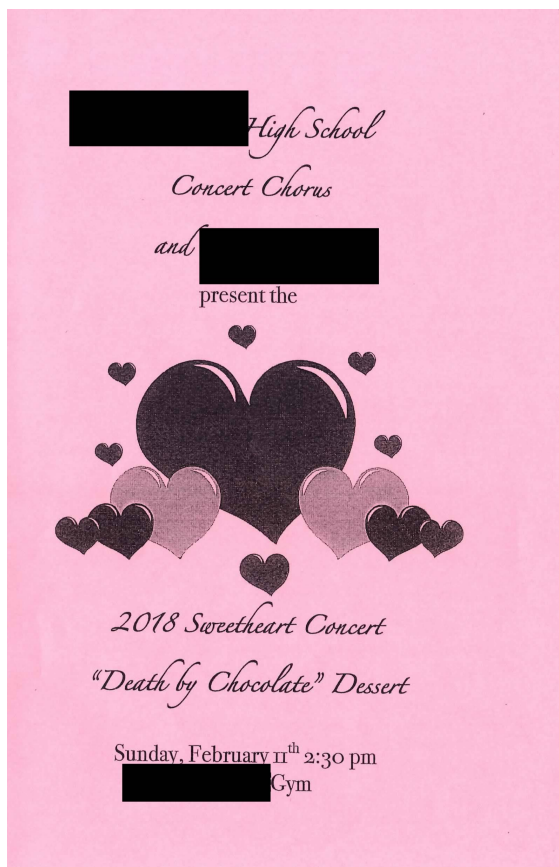


Program notes

██████████ Marching Band performs at many school and community events, usually outdoors. We are looking forward to playing indoors tonight and presenting our halftime music. This year's show features the music of the great British rock band, Queen. We hope you enjoy our presentation!



Appendix C – High School Chorus Sweetheart Concert Program



<i>2018 Sweetheart Concert and Dessert</i>		<i>Small Ensembles</i>	
Prelude.....	[Redacted]	Can't Help Falling in Love.....	[Redacted]
<i>Death by Chocolate</i>		Halo.....	[Redacted]
Please remain seated until your table is invited to the dessert buffet. Please select one or two desserts. Punch will be served at your table. Please reserve your beverage for the Valentine's Toast.		Perfect.....	[Redacted]
The Valentine's Toast.....	[Redacted]	[Redacted] Concert Chorus	
<i>Please enjoy your refreshments and special music.</i>		God Gave Me You.....	Dave Barnes <i>Arr. by Alan Billingsley</i>
Take Me Home.....	[Redacted] Kevin Olusola, Kirstin Maldonado, Audra Mae <i>Arr. by Roger Emerson</i>	Imagine.....	John Lennon <i>Arr. by Jay Althouse</i>
Soloists		Soloists: [Redacted]	[Redacted]
Too Good at Goodbyes.....	[Redacted]	Hallelujah.....	Leonard Cohen <i>Arr. by Roger Emerson</i>
Sorry.....	[Redacted]	Soloists: [Redacted]	[Redacted]
Make You Feel My Love.....	[Redacted]	[Redacted] Concert Chorus	
If I Were a Boy.....	[Redacted]	Lullabye (Goodnight, My Angel).....	Billy Joel <i>Arr. by Mac Huff</i>
Skinny Love.....	[Redacted]	♥ ♥ ♥ ♥ ♥ ♥ ♥ ♥ ♥ ♥	
Don't You Remember.....	[Redacted]	<i>Special Thanks to:</i>	
Boys Like You.....	[Redacted]	Everyone that assisted in providing delicious desserts for this event.	
Million Reasons.....	[Redacted] <i>Accompanist:</i>	All of the adult volunteers that assisted in any way in making this event a success.	
This Land.....	[Redacted]	[Redacted] for assisting in scheduling use of the [Redacted] Gym.	
[Redacted] Women's Chorus		and all of the custodial staff for their endless assistance.	
Build Me Up, Buttercup.....	Tony McCauley and Michael D'Abo <i>Arr. by Mac Huff</i>	[Redacted] for giving so much of her time and talent.	
[Redacted] Men's Chorus		[Redacted] for their guidance and advice.	
Uptown Girl.....	[Redacted] Billy Joel	Our administrators, faculty and staff for their support of music in our school and for assisting in so many ways.	
You, our audience, for your attendance today and continued support of the Music Program and these fine and talented young musicians.			
The [Redacted] Concert Chorus [Redacted] soloists and ensemble members for your hard work and dedication to bring such wonderful music to our school.			

Appendix D – Winter High School Band, and Junior High Chorus and Band

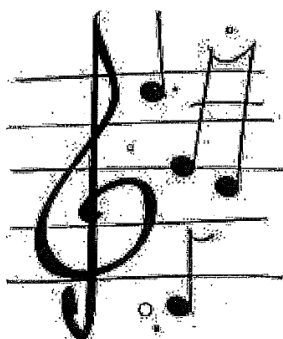
Concert Program

The Music Department of the
[REDACTED] School District

presents
The 2018

Winter Concert

Sunday, March 4th, 2:00pm
[REDACTED] Gym



Program

[REDACTED] Jazz Band

Play That Funky Music.....Robert Parissi
arr. by Victor López

Blue Moon.....Lorenz Hart and Richard Rodgers
arr. by Victor López

[REDACTED] soloist

Zoot Suit Riot.....Steve Perry
arr. by Paul Murtha

JHS [REDACTED] Chorus

Accompanist: [REDACTED]

Swing Low/O When the Saints/I Wanna Sing..... American Folk Songs

Windy Nights..... Cynthia Gray
Text by Robert Louis Stevenson

Dansi Na Kuimba.....Dave and Jean Perry

[REDACTED] JHS Concert Band

The Falling Rain.....James Swearingen

Above and Beyond.....James Swearingen

The Thunderer.....John Philip Sousa
arr. by John Higgins

Program (continued)

[REDACTED] HS Concert Band

Acclamations.....Ed Huckleby

On a Hymnsong of Philip Bliss.....David R. Holsinger

Torch of Liberty.....Karl L. King
arr. by James Swearingen

Combined Bands

Arabian Dances.....Roland Barrett

Program Notes

Blue Moon is a classic popular song, written by Richard Rodgers and Lorenz Hart. The jazz band would like to welcome freshman [REDACTED] as soloist. [REDACTED] has an extensive musical theater background, but this is her first time performing with a jazz ensemble.

Swing Low/O When the Saints/I Wanna Sing are three American Folk songs that work perfectly together as a partner song. Please enjoy our arrangement as we feature all sections singing through each folk song, and then featuring each section on their own folk song.

Windy Nights is a mysterious piece written in a minor key. The text was written by Robert Louis Stevenson, who was inspired to write about his childhood fear of thunderstorms. The voices and piano accompaniment were written to sound like the wind and pounding of hooves that are characterizations of the storm sounds described in the poem.

Dansi Na Kuimba is an upbeat, lighthearted piece that means “dance and sing” in Swahili. The piece is written to help musically portray the “song of life” that we each sing daily. Please enjoy this energetic piece, performed with the help of student soloists and percussionists.

Appendix E – Spring High School Band and Chorus Concert Program

[REDACTED] High School

Presents the

Spring Awards Concert
and Fine Arts Festival

May 3, 2018

7:00 pm

[REDACTED] Gymnasium



Program

Jazz Band

Fiesta del Tigre..... Mike Story

Moondance..... Van Morrison
Arr. Roy Philippe

[REDACTED] Accompanist

Shenandoah..... American Folk Song
Arr. by Franklin Kinsman

Amazing..... Pinkzebra

HS Concert Chorus

[REDACTED] Accompanist

Who Has Seen the Wind?..... Jay Althouse
Words by Christina Rossetti

Count the Stars..... Andy Beck

Who Lives, Who Dies, Who Tells Your Story..... Lin-Manuel Miranda
Soloists: **[REDACTED]**

Here's Where I Stand..... Michael Gore and Lynn Ahrens
Arr. Greg Gilpin

Senior Soloists: **[REDACTED]**

HS Concert Band

Nemesis..... Gary Fagan

River Songs..... Arr. by Douglas B. Wagner

Beauty and the Beast..... Howard Ashman and Alan Menken
Arr. Calvin Custer

Appendix F – Phase 1 Questionnaire

Name: _____

Date: _____

Phase 1 Questionnaire

Please complete the questions below to the best of your ability. Please answer in full sentences. Ask Ms. Harris if you have any questions. Write N/A for questions that you do not wish to answer.

General Information

1. How old are you?
2. Which grade are you in?
3. List the instruments you play in school (voice included)
4. List any additional instruments you play outside of school. (e.g. piano, ukulele, harmonica, etc.)
5. Do you actively play/sing music outside of school?
6. Do you teach yourself how to play these instruments? If so, how do you teach yourself?
7. How long have you been a part of a performing ensemble in school?
8. Are you a part of a performing ensemble outside of school? If so, how long have you been a part of it?
9. Why did you want to join a performing ensemble?
10. Does music play a part in your home life? How?
11. List adjectives that you would use to describe yourself.

12. How would you describe your musical self?
13. If you had to assign yourself “labels” to describe yourself, what would they be? Why?
14. Which extracurricular activities are you involved in? (For the purposes of this study, include fine arts classes that you take at school in this list) Rank them in order of importance to you.
15. How would you define “musician”? Which components make up a “musician”?
16. Do you consider yourself a musician? Why or why not?
17. Has participating in a music ensemble changed your opinion about whether you consider yourself to be a musician?

Listening Preferences

18. How often do you listen to music in school? Have your teachers played music during other classes?
19. How often do you listen to music outside of school?
20. Which formats do you use to listen to music? (e.g. radio, CDs, YouTube, etc.)
21. If you had to estimate, how many hours do you spend outside of school listening to music?
22. Why do you listen to music?
23. Which genres do you listen to at home?
24. Who are your favorite bands/artists?

25. Do you find that your listening preferences form part of your musical identity? Why or why not?

Music at Home vs. at School

26. Do you think the music you listen to at home should be listened to at school? Why or why not?

27. Do you think the music you listen to at school should be listened to at home? Why or why not?

28. Do you think the music you listen to at home should be performed in a school ensemble? Why or why not?

29. Do you enjoy the music that is performed in your ensembles? Why or why not?

30. Do you ever listen to the music performed at school at home? Why or why not?

31. How well do your music ensembles teachers do at integrating “pop” music?

Appendix G – Josephine Questionnaire

Name: Josephine WilliamsportDate: 11-29-17

Phase 1 Questionnaire

Please complete the questions below to the best of your ability. Please answer in full sentences. Ask Ms. Harris if you have any questions. Write N/A for questions that you do not wish to answer.

General Information

- How old are you?
14
- Which grade are you in?
9th
- List the instruments you play in school (voice included)
Voice, I used to play flute
- List any additional instruments you play outside of school. (e.g. piano, ukulele, harmonica, etc.)
Guitar sometimes
- Do you actively play/sing music outside of school?
yes
- Do you teach yourself how to play these instruments? If so, how do you teach yourself?
No my uncle in a band did
- How long have you been a part of a performing ensemble in school?
this is my 5th year
- Are you a part of a performing ensemble outside of school? If so, how long have you been a part of it?
yes, since I was 3 or 4
- Why did you want to join a performing ensemble?
Because I wanted to dance
- Does music play a part in your home life? How?
yes, I listen to it all the time
- List adjectives that you would use to describe yourself.
funny, caring, nice
- How would you describe your musical self?
involved, decent
- If you had to assign yourself "labels" to describe yourself, what would they be? Why?
female, dancer, musician

14. Which extracurricular activities are you involved in? (For the purposes of this study, include fine arts classes that you take at school in this list) Rank them in order of importance to you.

Dance, Chorus,

15. How would you define "musician"? Which components make up a "musician"?

Someone that participates in music

16. Do you consider yourself a musician? Why or why not?

yes kinda, I'm in music

17. Has participating in a music ensemble changed your opinion about whether you consider yourself to be a musician?

yes

Listening Preferences

18. How often do you listen to music in school? Have your teachers played music during other classes?

Not much. No

19. How often do you listen to music outside of school?

A lot

20. Which formats do you use to listen to music? (e.g. radio, CDs, YouTube, etc.)

Youtube, Radio, Pandora, Phone

21. If you had to estimate, how many hours do you spend outside of school listening to music?

6 hours

22. Why do you listen to music?

It makes me happy and it calms me

23. Which genres do you listen to at home?

Rap, Country, top 40's (modern music), Rock

24. Who are your favorite bands/artists?

Too many to like one

25. Do you find that your listening preferences form part of your musical identity? Why or why not?

yes, it forms me as a person and my opinions and point of views

Music at Home vs. at School

26. Do you think the music you listen to at home should be listened to at school? Why or why not?

yes, It's not all bad. Helps ease mind

27. Do you think the music you listen to at school should be listened to at home? Why or why not?

Chorus is the only class with music so

28. Do you think the music you listen to at home should be performed in a school ensemble? Why or why not?

yes, some of it would sound GOOD!

29. Do you enjoy the music that is performed in your ensembles? Why or why not?

Sometimes. Some of it is boring or childish

30. Do you ever listen to the music performed at school at home? Why or why not?

Not usually

31. How well do your music ensembles teachers do at integrating "pop" music?

Not to well.

Appendix H – Sally Questionnaire

Sally

1. 25

2. I am in 10th grade

3. I sing in chorus

4. Trying to learn guitar

5. I sing all the time at home, practice a little on guitar here and there.

6. Yes, I am learning off of youtube and pictures on where the cords are.

7. I've been in chorus for 3 to 4 years now.

8. No, I am not.

9. I like to sing so I figured I'd join.

10. Yes, when I am upset or mad I listen to music to calm me down. Otherwise I'm in my room listening to music just because.

11. being fun (at times) caring, loving, soft, tough.

12. I would say I'm not all that good but either way I'm going to sing. A lot of people say I'm good at it but I don't know.

13. Stronger - I was bullied twice why I left last year, because I got bad. but now I'm back and not being it and I am stronger.
Kind hearted - I care about everyone. Patient - they did me wrong or not.

14. Chorus is the only one.

15. Some are who sing or play an instrument.

16. Not really.

17. No, it has not.

18. Not much only when I can. And yes, they play more quite a bit.

19. I'm always listening to music. Radio, or youtube. It like a 24/7 thing for me.

20. I listen to music on the radio, CD's, Pandora, Soundcloud, pretty much everything.

21. About 5-10 hours or more.

22. I listen to music to calm me down or to try to cheer me up or just because it keeps my anxiety down.

23. I listen to pop, rock, hard rock, every thing but opera, & techno.

24. My favorite artist/bands are ~~Jasmine~~ Timperez, Black veil Bride, Pannic Roelke, Machine gun Kelly, Lund, and black bear.

25.

26. Some of them, because some are appropriate and help me concentrate.

27. No, I don't really listen to good music here at school.

28. Sometimes, because people want to hear pop songs.

29. I do, but I don't. It's not like, music I get into.

30. No I do not, I'm not into the type of music we perform.

Appendix I – Samuel Questionnaire

Name: SamuelDate: Oct 16, 2017

Phase 1 Questionnaire

Please complete the questions below to the best of your ability. Please answer in full sentences. Ask Ms. Harris if you have any questions. Write N/A for questions that you do not wish to answer.

General Information

1. How old are you?

I am 16 years old.

2. Which grade are you in?

I am a Junior in High School.

3. List the instruments you play in school (voice included)

I played the clarinet, switched to the saxophone, and occasionally auxiliary percussion

4. List any additional instruments you play outside of school (e.g. piano, ukulele, harmonica, etc.)

I do sing outside of school, although I want to join chorus next year.

5. Do you actively play/sing music outside of school?

I'll practice my saxophone, but I mostly sing.

6. Do you teach yourself how to play these instruments? If so, how do you teach yourself?

No, unless you count the minor singing experience.

7. How long have you been a part of a performing ensemble in school?

Band, 5th grade, and I did a couple of elementary musicals at my other school.

8. Are you a part of a performing ensemble outside of school? If so, how long have you been a part of it?

I'm not part of any other ensemble outside of school.

9. Why did you want to join a performing ensemble?

It seemed fun and really cool, and it has been.

10. Does music play a part in your home life? How?

Yes, if I'm not watching something I usually have music playing.

11. List adjectives that you would use to describe yourself.

I'm smart, considerate, dedicated, and flexible.

12. How would you describe your musical self?

I'm fairly competent, and can pickup/adjust fairly easily

13. If you had to assign yourself "labels" to describe yourself, what would they be? Why?

I'm a nerd/geek of all varieties, because I meet the standards of them, plays video games, good grades, not to athletic

14. Which extracurricular activities are you involved in? (For the purposes of this study, include fine arts classes that you take at school in this list) Rank them in order of importance to you.

It'd be active between band and drama, then jazz band, then scholastic bowl.

15. How would you define "musician"? Which components make up a "musician"?

Someone who can use music in some way (play an instrument includes singing, write music, or conduct it). Well it's like an athlete, you need dedication, hard work, and lots of practice

16. Do you consider yourself a musician? Why or why not?

Yes, because I have learned how to play an instrument and can learn a song by myself if needed.

17. Has participating in a music ensemble changed your opinion about whether you consider yourself to be a musician?

Probably, if I hadn't joined band I'd say a musician is someone who can play an instrument.

Listening Preferences

18. How often do you listen to music in school? Have your teachers played music during other classes?

Fairly often, usually if we're working on something, like a worksheet or research, the teacher will ask if we'd like music on.

19. How often do you listen to music outside of school?

Everyday, almost a few hours usually.

20. Which formats do you use to listen to music? (e.g. radio, CDs, YouTube, etc.)

Usually I use YouTube, unless I'm in the car then I use my CDs.

21. If you had to estimate, how many hours do you spend outside of school listening to music?

A few hours or all day.

22. Why do you listen to music?

Sometimes I listen because it's fun, others for some noise.

Occasionally to help with emotional problems/stress relieving.

23. Which genres do you listen to at home?

Mostly alternative rock/indie, with some pop, and a bit of jazz.

24. Who are your favorite bands/artists?

My favorite band is Imagine Dragons, and artist is Nathan Sharp

(on YouTube channel Nathan's Little)

25. Do you find that your listening preferences form part of your musical identity? Why or why not?

Yes, my musical identity has definitely changed. As a kid I'd listen to whatever my mom/her friends played (rap/ghetto-r music).

To country when I changed the radio later on. For a bit no music to everyday once I found parody songs/video game songs by Nate wants to battle and Stan Bomb. And now I listen to those genres in question 22. But all those genres stuck, like I can resist Taylor Swift's Love Story still, probably was 50 years later.

26. Do you think the music you listen to at home should be listened to at school? Why or why not?

Most of it; most don't have bad words and I, at least, draw inspiration from music.

27. Do you think the music you listen to at school should be listened to at home? Why or why not?

Yeah; some of the marches we play in band are really cool.

28. Do you think the music you listen to at home should be performed in a school ensemble? Why or why not?

Definitely, it's got cool beats, good meanings. Like how most songs are about getting with someone. Imagine Dragons doesn't have a single song like that to me.

29. Do you enjoy the music that is performed in your ensembles? Why or why not?

Most of the time, sometimes it can get frustrating but it's generally fun.

30. Do you ever listen to the music performed at school at home? Why or why not?

Not concert band, but usually some per/marching band, especially if I'm practicing.

31. How well do your music ensembles teachers do at integrating "pop" music?

Well, "pop" music is popular music. For band we have a couple of newer songs like My Songs Know What You Did in the Dark (Light it Up) by Fall Out Boy. But, it's usually classic pop songs (older songs that will always be popular), like Crazy Train or Thriller.

Appendix J – Lucas Questionnaire

Name: Lucas SmithDate: 11/3/17

Phase 1 Questionnaire

Please complete the questions below to the best of your ability. Please answer in full sentences. Ask Ms. Harris if you have any questions. Write N/A for questions that you do not wish to answer.

General Information

1. How old are you?
I am 16.
2. Which grade are you in?
I am in 11th grade
3. List the instruments you play in school (voice included)
Just voice.
4. List any additional instruments you play outside of school. (e.g. piano, ukulele, harmonica, etc.)
Ukulele, guitar, piano
5. Do you actively play/sing music outside of school?
Yes
6. Do you teach yourself how to play these instruments? If so, how do you teach yourself?
Yes, I look up the chords/listen
7. How long have you been a part of a performing ensemble in school?
Since 5th grade
8. Are you a part of a performing ensemble outside of school? If so, how long have you been a part of it?
Not currently, but I started OBO around 7th grade
9. Why did you want to join a performing ensemble?
My grandpa
10. Does music play a part in your home life? How?
Yes, music is playing all the time
11. List adjectives that you would use to describe yourself.
Artistic, kind, stressed
12. How would you describe your musical self?
I'm always open to new genres
13. If you had to assign yourself "labels" to describe yourself, what would they be? Why?
Drama Nerd + I'm proud

14. Which extracurricular activities are you involved in? (For the purposes of this study, include fine arts classes that you take at school in this list) Rank them in order of importance to you.

Drama, Act Club

15. How would you define "musician"? Which components make up a "musician"?

If you have any talent involved in music/ If you perform music

16. Do you consider yourself a musician? Why or why not?

Yes, I play multiple instruments and sing on stage

17. Has participating in a music ensemble changed your opinion about whether you consider yourself to be a musician?

Yes, some people wouldn't consider voice as an instrument

Listening Preferences

18. How often do you listen to music in school? Have your teachers played music during other classes?

Ms. Hall always played music, and I play music for myself in Spanish.

19. How often do you listen to music outside of school?

ALL THE TIME

20. Which formats do you use to listen to music? (e.g. radio, CDs, YouTube, etc.)

YouTube, Pandora, Spotify, Soundcloud, etc

21. If you had to estimate, how many hours do you spend outside of school listening to music?

At least 3

22. Why do you listen to music?

I listen to whatever matches my mood, it calms me down

23. Which genres do you listen to at home?

A lot! Pop, Jazz, etc

24. Who are your favorite bands/artists?

Albi, Frank Sinatra

25. Do you find that your listening preferences form part of your musical identity? Why or why not?

Not completely. Like I said, I'm always open to new things.

Music at Home vs. at School

26. Do you think the music you listen to at home should be listened to at school? Why or why not?

Of course, none of it is inappropriate

27. Do you think the music you listen to at school should be listened to at home? Why or why not?

Yes! You teach us a lot of great things!

28. Do you think the music you listen to at home should be performed in a school ensemble? Why or why not?

Maybe, You make pretty darn good choices!

29. Do you enjoy the music that is performed in your ensembles? Why or why not?

I do, I learn a lot more than I would by myself.

30. Do you ever listen to the music performed at school at home? Why or why not?

Yes! No Rocks! It's so good!

31. How well do your music ensembles teachers do at integrating "pop" music?

We sing some every now and then

Appendix K – Kurt Questionnaire

Name: Kurt

Date: _____

Phase 1 Questionnaire

Please complete the questions below to the best of your ability. Please answer in full sentences. Ask Ms. Harris if you have any questions. Write N/A for questions that you do not wish to answer.

General Information

1. How old are you?

17

2. Which grade are you in?

11th

3. List the instruments you play in school (voice included)

Tenor / baritone in chorus

4. List any additional instruments you play outside of school. (e.g. piano, ukulele, harmonica, etc.)

none

5. Do you actively play/sing music outside of school?

Not actively

6. Do you teach yourself how to play these instruments? If so, how do you teach yourself?

7. How long have you been a part of a performing ensemble in school?

7 years

8. Are you a part of a performing ensemble outside of school? If so, how long have you been a part of it?

No

9. Why did you want to join a performing ensemble?

I like singing with others.

10. Does music play a part in your home life? How?

Not really

11. List adjectives that you would use to describe yourself.

Honest, logical

12. How would you describe your musical self?

Ok with doing improv. I'm not quick.

13. If you had to assign yourself "labels" to describe yourself, what would they be? Why?

Respectful, old school. I like the 100's of music and I prefer to not go out on limbs.

14. Which extracurricular activities are you involved in? (For the purposes of this study, include fine arts classes that you take at school in this list) Rank them in order of importance to you.

1. Singing in choir, 2. chorus, 3. Drama club, 4. Wrestling.

15. How would you define "musician"? Which components make up a "musician"?

A person who has studied various instruments, and does everything to make it work.

16. Do you consider yourself a musician? Why or why not?

Yes I like singing, and have sang for many years.

17. Has participating in a music ensemble changed your opinion about whether you consider yourself to be a musician?

Yes it has.

Listening Preferences

18. How often do you listen to music in school? Have your teachers played music during other classes?

A couple times a week maybe.

19. How often do you listen to music outside of school?

Not too often

20. Which formats do you use to listen to music? (e.g. radio, CDs, YouTube, etc.)

YouTube, and radio

21. If you had to estimate, how many hours do you spend outside of school listening to music?

1-2 hours.

22. Why do you listen to music?

Usually to help me do chores. Like vacuuming.

23. Which genres do you listen to at home?

A little of everything except rap or rock

24. Who are your favorite bands/artists?

Pentatonix, Chainsmokers, Ed Sheeran, Shawn Mendes

25. Do you find that your listening preferences form part of your musical identity? Why or why not?

No because I'm not particular I like a lot of genres.

Music at Home vs. at School

26. Do you think the music you listen to at home should be listened to at school? Why or why not?

No, because it doesn't help us focus.

27. Do you think the music you listen to at school should be listened to at home? Why or why not?

No, because I don't want to hear the same songs all the time.

28. Do you think the music you listen to at home should be performed in a school ensemble? Why or why not?

depends on the piece of music. I think it will make a good group piece yes.

29. Do you enjoy the music that is performed in your ensembles? Why or why not?

Yes I introduced us to cool songs.

30. Do you ever listen to the music performed at school at home? Why or why not?

Yes, some times I really like them.

31. How well do your music ensembles teachers do at integrating "pop" music?

They do very well.

Appendix L – Taco Bella Questionnaire

Name: Taco BellaDate: 11/22/17

Phase 1 Questionnaire

Please complete the questions below to the best of your ability. Please answer in full sentences. Ask Ms. Harris if you have any questions. Write N/A for questions that you do not wish to answer.

General Information

- How old are you?
16
- Which grade are you in?
Junior 11
- List the instruments you play in school (voice included)
Voice, piano, electric guitar, auxiliary percussion
- List any additional instruments you play outside of school (e.g. piano, ukulele, harmonica, etc.)
piano, guitar, voice
- Do you actively play/sing music outside of school?
Yes
- Do you teach yourself how to play these instruments? If so, how do you teach yourself?
I started teaching myself piano, but got lessons shortly after. I taught myself guitar.
- How long have you been a part of a performing ensemble in school?
Band + Chorus since 5th grade.
- Are you a part of a performing ensemble outside of school? If so, how long have you been a part of it? Yes. I was in Choir at my old school in 3rd grade. Yes. I've been a part of my church's choir for 2 years.
- Why did you want to join a performing ensemble?
I liked music and wanted to get involved with it.
- Does music play a part in your home life? How?
Yes. I have my own piano + guitar and I play them regularly.
- List adjectives that you would use to describe yourself.
Athletic, competitive, overachiever, involved, determined, confident
- How would you describe your musical self?
competitive, determined
- If you had to assign yourself "labels" to describe yourself, what would they be? Why?
Athlete Confident Leader

Music at Home vs. at School

- Do you think the music you listen to at home should be listened to at school? Why or why not?
Some yes. The Hamilton Soundtrack taught me a lot about history. If the music is beneficial then yes.
- Do you think the music you listen to at school should be listened to at home? Why or why not?
I think if people listened to it at home, people would end up listening to alot more genres of music.
- Do you think the music you listen to at home should be performed in a school ensemble? Why or why not? I think it's fun to perform songs alot of people know and I feel like if we did, maybe more people would come. That doesn't mean cut out new songs, but add more we know.
- Do you enjoy the music that is performed in your ensembles? Why or why not?
Some yes. I like hearing different genres, even if I don't really like the song.
- Do you ever listen to the music performed at school at home? Why or why not?
Yes. If I really like the song or to get a better understanding of my part or how I fit in.
- How well do your music ensembles teachers do at integrating "pop" music?
I think we're doing okay. I like learning about the new songs and different cultures, but if I don't know any of the songs we do, I don't focus as well and I don't get into it as much.

- Which extracurricular activities are you involved in? (For the purposes of this study, include fine arts classes that you take at school in this list) Rank them in order of importance to you.
Softball, Chorus, Basketball, Band, Drama Club

- How would you define "musician"? Which components make up a "musician"?
A musician is someone who understands how music works on paper or understands the basics of music. Also they play instruments.
- Do you consider yourself a musician? Why or why not?
Yes. I know how music works and I play instruments regularly.
- Has participating in a music ensemble changed your opinion about whether you consider yourself to be a musician?
No

Listening Preferences

- How often do you listen to music in school? Have your teachers played music during other classes?
Daily. Yes.
- How often do you listen to music outside of school?
Daily
- Which formats do you use to listen to music? (e.g. radio, CDs, YouTube, etc.)
Everything. Radio, phone, CDs, Youtube, Movies
- If you had to estimate, how many hours do you spend outside of school listening to music?
3-4
- Why do you listen to music?
It's a good way to pass time and it helps lift my mood.
- Which genres do you listen to at home?
Sound tracks, country, classical, throwbacks, R+B
- Who are your favorite bands/artists?
Kelly Clarkson, Sam Smith, Lin Manuel Miranda.
- Do you find that your listening preferences form part of your musical identity? Why or why not?
Yes. The music I like is what I play/sing.

Appendix M – Watermelondrea Questionnaire

Name: Watermelondrea

Date: 10/26/2017

Phase 1 Questionnaire

1. **How old are you?**
I am 17 years of age.
2. **Which grade are you in?**
I am in grade 12.
3. **List the instruments you play in school (voice included).**
I play the Soprano and Alto voice part.
4. **List any additional instruments you play outside of school.**
I play no other instruments.
5. **Do you actively play/sing music outside of school?**
I play music outside of school all the time.
6. **Do you teach yourself how to play these instruments? If so, how do you teach yourself?**
I play no other instruments.
7. **How long have you been a part of a performing ensemble in school?**
I have participated in chorus since I was in grade 6, so for 6 years.
8. **Are you a part of a performing ensemble outside of school? If so, how long have you been a part of it?**
I am not a part of an ensemble outside of school.
9. **Why did you want to join a performing ensemble?**
I wanted to join a performing ensemble because I love singing, and I love the sound of multiple voices working together to recreate a piece.
10. **Does music play a part in your home life? How?**
Music does play a huge part in my home life. When I'm down, music comes on. When I'm cleaning, music is on. When I'm just relaxing or bathing, music comes on.
11. **List adjectives that you would use to describe yourself.**
I would describe my self as sad, but happy. I would say I'm energetic but down at the same time.
12. **How would you describe your musical self?**
I would describe my music self as unfocused and unorganized because I can never focus on one song at a time.
13. **If you had to assign yourself "labels" to describe yourself, what would they be? Why?**
I would describe myself with the label "lazy" because I slack in everything I do, from little to big things. I'm very hard on myself but I choose not to do anything about it.
14. **Which extracurricular activities are you involved in? Rank them in order of importance to you.**
I am involved in art (six years), chorus (six years), student council, boardgame club, and history club.

15. **How would you define "musician"? Which components make up a "musician"?**
Anyone can be a musician, because anyone can say what music is to them. A musician is someone who makes music to their ears.

16. **Do you consider yourself a musician? Why or why not?**
I do consider myself a musician because I play a part in an ensemble.

17. **Has participating in a music ensemble changed your opinion about whether you consider yourself to be a musician?**

Yes, playing a part in an ensemble has changed my opinion on whether or not I am a musician.

18. **How often do you listen to music in school? Have your teachers played music during other classes?**

I do not listen to music very often in other classes but sometimes a teacher will play it while we do homework.

19. **How often do you listen to music outside of school?**
I listen to music outside of school ALL the time.

20. **Which formats do you use to listen to music?**
I use my phone, pandora radio, and youtube mostly.

21. **If you had to estimate, how many hours do you spend outside of school listening to music?**

If I don't take a nap, then I listen to music about 4 hours a day outside of school.

22. **Why do you listen to music?**
I listen to music because it's calming and it helps me think.

23. **Which genres do you listen to at home?**
I listen to rock or rap.

24. **Who are your favorite bands/artists?**
My favorite bands are mostly from the 80s, but the newer ones are I Prevail, and I See Stars. However, my favorite artist is Prince.

25. **Do you find that your listening preferences form part of your musical identity? Why or why not?**

I definitely think that my listening preferences form my entire musical identity because music plays a huge role in personality of a person.

26. **Do you think the music you listen to at home should be listened to at school? Why or why not?**

I think 80s rock should be listened to at school because most of it is stimulating.

27. **Do you think the music you listen to at school should be listened to at home? Why or why not?**

I do not, because I think the music listened to at school is someone else's preference and not the students.

28. **Do you think the music you listen to at home should be performed in a school ensemble? Why or why not?**

I think depending on a vote and the appropriation of the song, students should get more of a say so in what they perform.

29. **Do you enjoy the music that is performed in your ensembles? Why or why not?**

I do not enjoy the music we perform because I feel that students would be more interested if we did newer songs.

30. **Do you ever listen to the music performed at school at home? Why or why not?**

I sometimes listen to our ensemble music at home to learn the flow of the song easier.

31. **How well do your music ensembles teachers do at integrating "pop" music?**

Our music teacher doesn't do that well in integrating pop music like I think we should. Students would definitely be more interested if we did more pop music.

Appendix N – Mavis Questionnaire

Mavis

1. How old are you?
I am 17 years old.
2. Which grade are you in?
I am a senior.
3. List the instruments you play in school (voice included)
The only instrument I play in school is my voice.
4. List the traditional instruments you play outside of school.
I don't play additional instruments.
5. Do you actively play/sing music outside of school?
Yes, I sing all the time outside of school.
6. Do you teach yourself how to play these instruments?
I wish I taught myself to play instruments.
7. How long have you been in a part of a performing ensemble in school?
I've been a part of a performing ensemble in school since 6th grade.
8. Are you a part of a performing ensemble outside of school?
I am not a part of a performing ensemble outside of school.
9. Why did you want to join a performing ensemble?
I wanted to join a performing ensemble because I like singing but I'm too afraid to sing alone, so a group helps with my nerves.
10. Does music play a part of your home life? Why?
Yes, when I'm cleaning or doing homework I usually have music playing in the background.
11. List adjectives that you would use to describe yourself.
Adjectives to describe myself would be shy, emotional, sensitive, and kind of impatient.
12. How would you describe your musical self?
If this question is asking how I would describe my musical taste, I would say it's really interesting.
13. n/a
14. Which extracurricular activities are you involved in?
I am not in a lot of extracurriculars, but I'm involved in choir and board game club.
15. How would you define "musician"? which components make up a "musician"?
I define a musician as someone who sings or creates music.
16. Do you consider yourself a musician? Why or why not?
Yes, I define myself as a musician because I love to sing and study music.
17. Has participating in a music ensemble changed your opinion about whether you consider yourself to be a musician.
No, I have always considered myself as a musician.
18. How often do you listen to music in school? Have your teachers played music during classes?
In school, I listen to music anytime I do computer work. My teachers don't play music often.
19. How often do you listen to music outside of school?
I listen to music all the time outside of school.
20. Which formats do you use to listen to music?
Formats that I use to listen to music are radio, CDs, Youtube, media player, Pandora and Spotify.
21. If you had to estimate, how many hours do you spend outside of school listening to music?
I probably listen to music outside of school at least 4 hours a day.
22. Why do you listen to music?
I listen to music for the feelings and emotions that the lyrics and instruments let off.
23. Which genres do you listen to at home?
I listen to a mixture of music like pop, rap, rock and metal, I am not a big fan of country.
24. Who are your favorite bands/artists?
Some of my favorite bands/artists are NF, Panic! At The Disco, Blackbear, Gnash, Machine Gun Kelly, G-Eazy, Melanie Martinez and Die Antwoord.
25. n/a
26. Do you think the music you listen to at home should be listened to at school? Why or why not?

A lot of the music I listen to at home wouldn't be appropriate for school because of drug and/or alcohol references, sexual references and inappropriate language.

27. Do you think the music you listen to at school should be listened to at home? Why or why not?
I can listen to whatever I want at home, and honestly my mom might like it better if I listened to the music we performed at school instead.

28. n/a

29. Do you enjoy the music that is performed in your ensembles? Why or why not?
Honestly I don't really enjoy some of the songs we performed, sometimes the music we sing doesn't seem appropriate for our age and we don't sing the kind of songs that we want to sing and what others want to hear.

30. Do you ever listen to the music performed at school at home? Why or why not?
If I really like or enjoy a song that we perform, then yes I will listen to it at home.

31. n/a

Appendix O - Phase 2 Listening Journal

Phase 2: Listening Journals

Below is a template of the information needed to complete each listening journal. Please include as many details as possible when filling this information out. Please use complete sentences when filling out your journal. Ask Ms. Harris if you have any questions about completing the listening journal.

Song/Piece Title:

Artist:

Source (radio, internet source, etc.):

Why do you like this song?:

Describe what you hear in the song (text, instruments, etc.):

Appendix P – Josephine Listening Journal 1, Page 1

Listening Journal

Song: "Pacify her"

Artist: Melanie Martinez

Source: internet

Why I like it: It just gives me a nice vibe, and I like the lyrics

What I hear: voices, drum, xylophone

Song: Crybaby

Artist: Melanie Martinez

Why I like it: It sounds nice to me

What I hear: Voices, Bell, keyboard

Song: Today (cover)

Artist: Willamette Stone

Why I like it: Nice Beat

What I hear: Voice, Guitar, Drum, cello

Sidenote: don't have much right now due to my limits to music from being grounded :-

Appendix Q – Sally Listening Journal 1, Page 1

Kiss me before I lose my mind

Charlie Puth - Youtube

I understand the lyrics - they mean something to me.

Lyrics "I'm done playing these games I can't believe what I'm about to say, no I won't ~~say~~^{tell} you goodbye with my love left behind."

Pardon Me - He is We - Youtube

I like to sing the song because there is a high note I can hit.

Lyrics "Mean it truly, sincere heart, Why do you do this to me, tear me apart?" Piano.

God gave me you - Blake Shelton - Youtube

I like the song because there is a special someone that I can relate the song to.

Lyrics "god gave me you for the ups and downs"

Appendix R – Samuel Listening Journal 1, Page 1

Samuel

Listening
Journal

title: Dawn of the Third Day (A Legend of Zelda song)

artist: Nathan Sharp (Nate Wants to Battle)

Source: internet (YouTube)

Why do you like it? Even though the song is a video game inspired song, I do like the message. A warrior trying to save the land with his princess helping him; through his trials and battles. At his lowest she is there. "I'm running beaten, battered from the longest fight. She hookshot straight to my heart, and holds me tight." Plus the song has an ocarina. I like non-traditional instruments.

description: It's all acoustic guitar, vocals, and ocarina.

Simplest set of repeating chords, and a classic style of, phrase, chorus, phrase, chorus, instrumentals, and slightly revised chorus.

title: Training Hard (a Counting Stars Pokemon parody)

artist: Nathan Sharp

Source: internet (YouTube)

Why do you like it? Well for starters I really like One Republic and Pokemon, so double win. But, these video game parodies really got me back into music. I would almost exclusively watch those songs over and over.

description: It's Counting Stars, but with the truth of what happens when a new Pokemon game (or any new game) comes out. Spending →

Appendix S - Lucas Listening Journal 1, Page 1

Title/Artist/Source/Why?/What I hear

11/28/17

Wizard of Ahhs - Pentatonix

Soundcloud

I like the fact that it's a melody of pop music
Lots of songs I enjoy & it tells a story
of the Wizard of Oz in a clever way using
different songs

Without You - Ben Rector

Soundcloud

The meaning of the song makes me feel how he feels

The mix of piano and percussion is great

→ I listened to this on repeat 3+ times lol

→ listen to this OMG!!

White Dress - Ben Rector

Soundcloud

Melody helps convey the meaning

Piano

When I'm w/ You - Ben Rector

Soundcloud

Meaning

Percussion/Acoustics/he has a nice Falsetto

I Wanna Dance w/ Somebody - Whitney Houston

Soundcloud

it was one of the only free WH songs on here

Powerful Voice

Appendix T – Kurt Listening Journal 1, Page 1

12/1/17 - 12/4/17

Love you Goodbye Source: Youtube

One Direction

Iz has a good sound. I hear mostly guitar and drums.

Perfect

Source: Youtube

Ed Sheeran

Iz has amazing sound, and Iz's meaning is great. I mostly hear piano.

Gateway Girl

Source: Youtube

Ed Sheeran

I really like iz's style.

Havana

Source: Youtube

Camila Cabello

Iz's a good song to sit and chill to.

I heard a guitar.

Shape of You

Source: Youtube

Ed Sheeran

Iz's just a good song.

12/5/17 - 12/8/17

Paris

Source: Youtube

Chainsmokers

Iz's meaning

I heard a piano, and drums.

Love you Goodbye

Source: Youtube

One Direction

I heard mostly guitar and drums.

Iz's overall meaning a sound.

Perfect - Ed Sheeran

Source: Youtube

I heard mostly piano, drums, and guitar.

Overall meaning.

Appendix U – Taco Bella Listening Journal 1, Page 1

Taco Bella.

Listening Journal.

Song: Big Girls Don't Cry
Artist: Fergie
Source: iPhone playlist
Why I like: Realizing that you have your own problems to deal with.
What I hear: The lyrics stand out to me.

Song: Dreaming with a Broken Heart
Artist:
Source: iPhone playlist
Why I like: I really like the lyrics and the instrumental in the song
What I hear: I hear the piano part.

Song: Unwritten
Artist:
Source: iPhone playlist
Why I like: I grew up listening to this song.
What I hear: I hear the instrumentals.

Song: Fergalicious
Artist: Fergie

Source: iPhone playlist / aux in car

Why I like: I like blaring this song when I go home from school

What I hear: The beat stands out to me.

Appendix V – Watermelondrea Listening Journal 1, Page 1

Watermelondrea [REDACTED] 13 December 2017 Ms Harris

Every Day Listening—
Morning

Song/ Piece Title: Don't You Worry About Me

Artist: Lukas Graham

Source: Phone

Why do you like this song? I use this song as my "motivation song", I listen to it every morning while getting ready for the day. It's kind of a "hype me up" song. I've just chosen the song for motivation. When I listen to it, I think "This is gonna be a good day."

Describe what you hear in the song: It has a very upbeat tune, with lyrics of gratitude. There are lots of instruments and it has a kind of "jazz" vibe to it.

After School

Song/Piece Title: 1999

Artist: Prince

Source: Phone

Why do you like this song? I like this song simply because Prince is my favorite artist. This is the song I choose to listen to first right after school while I do chores and clean up before relaxing for the day.

Describe what you hear in the song: There are so many sounds in this song, with so many different sounds of voices. It has a happy beat to it.

Before Bed

Song/Piece Title: Drop In The Ocean

Artist: Ron Pope

Source: Phone

Why do you like this song? It's calm and it's soothing. It's quiet with intensity and it helps me calm before going to sleep.

Describe what you hear in the song: It's a piano instrumental. Piano is my favorite instrument aside from guitar.

Appendix W – Mavis Listening Journal 1, Page 1

11/29/17

The song I'm listening to is Too Good At Goodbyes by Sam Smith but it's the Anth cover. I am listening to it on YouTube. I love this cover because it's a rap version of the original and it's really good.

Appendix X – Phase 3 Feedback Questionnaire

Feedback Questionnaire

Please complete the questionnaire below to the best of your ability. Statements will use a Likert scale, 1 = strongly disagree, 5 = neutral, 10 = strongly agree. Circle the number that best reflects your opinion of the statement. The last two questions offer you an opportunity to share questions and comments about the last listening journal, and the upcoming listening journal. Your feedback will help determine how the next listening journal is completed.

Questions about previous Listening Journal Experience

1. I found that keeping a listening journal every day for two weeks to be too long.

1 2 3 4 5 6 7 8 9 10

2. I found that keeping a listening journal every day for two weeks to be too short.

1 2 3 4 5 6 7 8 9 10

3. I found that keeping a listening journal every day for two weeks to be difficult to consistently keep up with.

1 2 3 4 5 6 7 8 9 10

4. I found that keeping a listening journal every day for two weeks to be manageable to consistently keep up with.

1 2 3 4 5 6 7 8 9 10

5. I found that keeping a listening journal during the week day to be stressful.

1 2 3 4 5 6 7 8 9 10

6. I found that keeping a listening journal during the week day to be manageable.

1 2 3 4 5 6 7 8 9 10

7. I found that keeping a listening journal during the weekend to be stressful.

1 2 3 4 5 6 7 8 9 10

8. I found that keeping a listening journal during the weekend to be manageable.

1 2 3 4 5 6 7 8 9 10

9. I found that writing out all the requirements for the listening journal to be difficult
(Name of piece, composer, format listened to, etc.)

1 2 3 4 5 6 7 8 9 10

10. I found that writing out all the requirements for the listening journal to be
manageable (Name of piece, composer, format listened to, etc.)

1 2 3 4 5 6 7 8 9 10

Questions about next Listening Journal Experience

11. For the next listening journal, I would prefer a shorter period of time to complete it.

1 2 3 4 5 6 7 8 9 10

12. For the next listening journal, I would prefer a longer period of time to complete it.

1 2 3 4 5 6 7 8 9 10

13. For the next listening journal, I would prefer to complete it during weekends only.

1 2 3 4 5 6 7 8 9 10

14. For the next listening journal, I would prefer to complete it during the weekdays
only.

1 2 3 4 5 6 7 8 9 10

15. For the next listening journal, I would prefer to have the specific instructions (Name
of piece, composer, format listened to, etc.) preprinted before completing it.

1 2 3 4 5 6 7 8 9 10

16. Any questions/comments about the previous listening journal process that you
would like to share?

17. Any questions/comments about the upcoming listening journal process that you
would like to share?

Thank you for your feedback, and for participating!

Appendix Y – Phase 4 Second Listening Journal

Listening Journal
April 2018

Directions: Use the listening journal provided to log the song information you choose to listen to at home. Please list all of the music you listen to, including songs you may listen to multiple times. You may choose to fill out the journal during the weekdays, during the weekend, or both!

Please circle your preference below:

Weekends only (April 21-22, 28-29, May 5-6)

Weekdays only (April 16-20, 23-27)

Both (April 16-27)

Date:

Song/Piece Title:

Artist:

Source (radio, internet source, etc.):

Why do you like this song?:

Describe what you hear in the song (text, instruments, etc.):

Date:

Song/Piece Title:

Artist:

Source (radio, internet source, etc.):

Why do you like this song?:

Describe what you hear in the song (text, instruments, etc.):

Date:

Song/Piece Title:

Artist:

Source (radio, internet source, etc.):

Why do you like this song?:

Describe what you hear in the song (text, instruments, etc.):

Appendix Z – Phase 5 Interview Questions

Listening Journal Questions

1. Tell me about your journaling experience the first time you completed a listening journal. What was the process like of keeping track of the music that you listen to?
2. Did you become more aware of your musical choices during this process the first time you completed a listening journal?
3. Tell me about your second journaling experience. What was the process like of keeping track of the music that you listen to the second time?
4. Did your listening preferences change during this time compared to the first time you kept a journal? If so, how did they change?
5. Did you become more aware of your musical choices during this process the second time you completed a listening journal?
6. What are your thoughts about the journaling process? Did you enjoy it? Why or why not?
7. How important is listening to music to you?
8. Do you think listening and discussing music is a component that should be added to your performing ensemble? Why or why not?
9. What did you learn from this experience?

General Listening Questions

10. What are your listening experiences like when you are not at home? Do you notice music in other places? If so, where are some other places that you pay attention to music? (e.g. elevator, car, restaurant, etc.)
11. How do these listening experiences compare to the ones that you experience at home or at school?
12. Do you share musical similarities with your friends? Do you find that you like to listen to the same kinds of music?
13. To what extent do you and your friends talk about the music that you listen to?
14. Do you consider yourself a “fan” of any particular genre/artist/band? If so, who and why?
15. How do you learn about new music? (songs, artists, bands, etc.)
16. To what extent does this music become a part of your listening “repertoire”?

Appendix AA – Josephine Interview Transcription

Key

S = Student

R = Researcher

Underlined? = Unclear in recording

Interview

R: Alright, I am here with Ms. Josephine Williamsport, and it is May 22, 2018. We're here to talk about the listening journal questions and then some general listening questions. So, Ms. Josephine, can you tell me about your journaling experience the first time you completed the listening journal? What was the process like, of keeping track of the music that you listened to?

S: Umm, at first it was pretty hard, because I'm used to just listening to music and not having to keep track of it. But after I got used to it, it started getting easier and I started listening to more music and knowing, "oh, I should write that down and how I feel about it".

R: That's awesome. So it got easier (S: Yeah) the more that you did it (S: Yeah) Okay. Umm, did you become more aware of what you listened to – your musical choices during the process the first time you completed the journal?

S: Yeah, the first time I did the journal, it really, like, opened up my eyes of like, what I really listen to and how there's like a variety of music.

R: That's awesome, and I noticed with your first journal that you had a lot of different choices (S: yeah) and it was really cool to see that you listened to such a huge variety. Umm, go ahead and tell me about your second journaling experience –what was that process like of keeping track of the music that you listened to the second time?

S: Umm, well the second time I only did weekends and that felt easier, because then throughout the week since I listen to so much music I didn't have to constantly go home and try to remember every single song I listened to and stuff.

R: Right, and that's pretty challenging (S: yeah) for – to be able to keep track of all the things that you were doing. Yeah. Umm, and so did you find that it was easier to do weekends versus (S: yeah) all the time? Yeah? Okay. Uhh, thank you. Uhh, let's see...did your listening preferences change during the time compared to the first time you kept a journal? So like, the second time did you notice any changes?

S: Umm, yeah I listened to more, like, recent music. The first time I was listening to some different artists. And then, the second time I had more of a variety I feel like.

R: Okay, awesome. Umm...can you elaborate on what you meant by “more current music”? Did you feel like the first time through you didn’t listen to as current music, or?

S: It was current, but some of it was a little bit, like, outdated.

R: Okay, so...first time’s a little more outdated...Okay. Umm, can you tell me about your thoughts about the journaling process? Did you enjoy it, and if you did, why, and if you didn’t, why not? *R laughs*

S: I enjoyed it. It was kinda cool to see, like all the music I listened to throughout, like, a time span of like a week or more. I probably would do it again, if like I had to.

R: That’s awesome. ‘Cause it is a really cool, you know, collection, and you can be like “wow, this is what, you know, I listen to on a (S: yeah) regular basis, and oh my gosh I do have a huge variety”. Yeah. That’s awesome. So you said you would do it again, if you had to. *R laughs* would do it again...Umm, okay. Umm, how important is listening to music, to you?

S: Uhh, it’s really important. I listen to music when I do everything – if I’m doing homework, if I’m getting ready.

R: That’s awesome. So that definitely does makes it challenging to keep track if you (S: yeah) listen to it, you know, in a wide variety of settings. *R laughs* Umm, do you think that listening and discussing music is a component that should be added to your performing ensemble? So like, if we’re in chorus, and, umm – do you think that we should spend more time listening to music and discussing it, and if so, why, and if not, why not?

S: I mean, maybe a little bit more time ‘cause we need to have time to look at our music and sing. (R: mmhmm) But maybe to like, listen and discuss about it, yeah.

R: Yeah? Okay. Awesome. And then, what do – what did you learn from this whole experience of keeping track of what you listened to?

S: That I do listen to, like, a lot of different music, and it changes throughout time.

R: Awesome. Umm, so we’re gonna go ahead and move to some more general listening questions now. Umm, what are your listening experiences like when you are not at home? So, do you notice music in other places? If so, where are some other places that you pay attention to music? So, like, in the elevator – you know the phrase, elevator music – or when you’re driving in the car, or if you’re at a restaurant – like, what are some places that you tend to notice music?

S: Umm, definitely in the car (R: mmhmm) and at restaurants, too. Umm, sometimes if you, like, you go to the mall there’s quiet music they have playing in the background.

R: Yeah – and is that fairly noticeable to you (S: yeah) or is it something that kinda comes in and out, like....

S: It's fairly noticeable.

R: Yeah, that's awesome. Umm, how do these listening experiences compare to the ones that you experience at home or at school?

S: Umm, when I'm out in public and I hear music, it's not, like, songs that I want to, like, listen to usually. (R: Right) 'cause usually most of them don't have words. They're like, beats and instruments.

R: And is that something that you tend to gravitate towards, you want to hear, like, words and ...

S: Yeah (R: yeah), I like hearing words more. But I mean, I like that music too.

R: Okay, awesome. Umm, can – err, sorry, let's see – where are we *R laughs* Umm, do you share musical similarities with your friends? Do you find that you like to listen to the same kinds of music?

S: Yeah, most of my friends I have the same music taste as. (R: Very cool) Umm, some of them I don't, though. Some of them listen to more, like, on like the rock side, or like, (R: yeah) just different like – ?

R: And that's not your jam? (S: Yeah) *R laughs* Umm. Do you – let's see – to what extent do you and your friends talk about the music that you listen to, do you think?

S: Sometimes when we're listening to music they'll make a comment like, "oh I don't really like that song" (R: yeah) or I'll be like, "mm, that's not my favorite song"

R: That's kind of like (S: yeah) in passing it's not – you don't spend a lot of focus or time on it?

S: Uhh, not usually.

R: Okay. Awesome. Umm, do you consider yourself a fan of any particular genre, or artist, or band? Umm, and if so, who are you a fan of and why?

S: I feel like I like too many to be like a fan of just one.

R: Yeah. And that's a good problem to have for sure *R laughs* Umm, how do you learn about new music? Like, how do you learn about songs and artists and bands that you may not normally like, listen to?

S: Well sometimes I hear a song on the radio and I'll try to look it up and then I'll find more music from that person. Or, if I'm on YouTube listening to music it'll have suggested songs and I sometimes listen to that. And then people talk about songs that they listen to and I listen to those.

R: Awesome. And then do you find that those are helpful? Like, do you – do you like those recommendations that you get?

S: Yeah (R: yeah) usually.

R: Umm, and then to what extent does this music become a part of your listening, like, repertoire for back of – lack of a better word – so like, how often do you go, like, “oh, someone just suggested this new song and I just want to listen to it all the time” – like is that a frequent occurrence, or?

S: Oh yeah (R: yeah? Okay) Sometimes when I really like a song I'll listen to it like, on repeat for a while.

R: That's awesome...awesome. Do you have any other questions or concerns?

S: Nope.

R: No? Okay. Thank you for your time.

Appendix BB – Sally Interview Transcription

Key

R = Researcher

S = Student

Interview

R: Alright, I am here with Sally, and it is May 22, 2018. We are talking about some general listening journal questions, umm, and then we will move on to some general listening questions. Alright, Sally, so, go ahead and tell me about your journaling experience the first time you completed a listening journal.

S: I only did it during the week, and I mostly did it on YouTube.

R: Okay. Umm, can you tell me what the process was like of keeping track of the music that you listened to?

S: It was complicated because I don't really write down it...write, what? Write it down.

R: *laughs* Right, right.

S: And, so, it was different.

R: So, the, probably challenging (S: Yeah) to kind of get used to having to keep track of everything you listened to?

S: Yeah.

R: Yeah. Umm, so, do you normally listen to music on YouTube? Is that your main...

S: Yeah (R: Yeah), usually YouTube.

R: Usually YouTube. Okay, cool. Umm, did you become more aware of your musical choices during this process the first time you completed a listening journal?

S: Yes.

R: Yes. *laughs* That's awesome. Umm, go ahead and tell me about your second journaling experience, what was the process like, keeping track of music you listened to the second time and how did it compare to your first time?

S: It was a lot easier this time. (R: Yeah) After writing it down the first time, I, umm, would write, like, on even day – yeah- on even days I would fill it out at home and on

odd days I would fill it out in Spanish because (R: ohhhh) I listen to a lot of music in there.

R: That's awesome. *pause* And that, breaking it down that way was a lot more helpful for you (S: Yeah) than trying to keep track of it all the time (S: mmhmm). Okay that's awesome, and that'll be really good to talk about. Umm, so, go ahead and tell me about how your listening preferences changed during the, uh, first time compared to the second time?

S: Well, *laughs* I don't really...it didn't really change much.

R: Did you find that you listened to the same...

S: Yeah (R: music?), cause it's normally the same (R: yeah). There's some – it, it switches up like a tiny bit here and there, depending on who I'm with. Other than that, it's just the same.

R: Okay, that's awesome. Umm, and, a lot of times, you know, people will say like 'Oh, my listening preferences changed a lot' but that's really cool that they stayed really similar, so that shows that you kind of have a very, you know, specific taste in your music (S: mmhmm), so that's awesome. Umm, let's see...did you become more aware of your musical choices during this process? The second time you completed a listening journal?

S: Yeah, even more aware than I was the first time.

R: Right. *laughs* Like, oh wow, that's crazy. (S: Yeah) Umm...Let's see, what are your thoughts about the journaling process? Did you enjoy it, and why or why not?

S: Yeah, I mean, it opens up your eyes to, like, what you listen to. (R: mmhmm) Sometimes while you listen to it 'cause you don't really pay attention sometimes.

R: *Pause* That's a really good point. Umm, can you elaborate on that? Like, do you have a specific example?

S: Like, when I'm with friends I (R: mmhmm) listen to more upbeat music (R: mmhmm). When I'm by myself, I listen to more downbeat music. (R: okay) And, I, listen to it, listen to it, instead of just having fun.

R: Right, like background noise (S: Yeah) Yeah. That's awesome. So, do you think that, like, you pay attention to, like, the lyrics more, and, yeah....?

S: When I'm by myself, mainly.

R: Interesting. That's awesome. That's a really good, you know, analysis of how you listen and what you listen to. Umm...okay...umm, so how important is listening to music to you?

S: Really important. (R: yeah) It gets me through a lot.

R: Yeah...would you be willing to elaborate a little bit?

S: Like, when I'm upset, I listen to music and it kinda calms me down. (R: mmhmm) When I'm happy, I listen to music, but it has to be upbeat, because if I listen to sad music, it makes me sad again (R: right, right) *both laugh*

R: Amazing how music does that, right? (S: Yeah) *laughs*

S: But, like, when I'm happy, I like to listen to music and when I'm upset, mad or something it just calms me down, it keeps me from punching things, I guess.

R: That is (S: *laughs*) totally fair, and I totally understand that *laughs* and I'm glad that you found, you know, music as a way to help deal with those kinds of things, cause, it can, it can be hard (S: yeah) so...go you *both laugh* umm...let's see...do you think that listening and discussing music kind of similar to what I asked you to do this year, umm, should be a component added to a performing ensemble, like, should we do this in chorus? And why or why not?

S: mmm...It just depends. Like, if people really like music, if it, like, they really like how it – what the meaning behind it is, then yeah... (R: okay) because it helps open up other people's eyes to what the meaning is.

R: Yeah, and I think that is a huge part of chorus, at least, (S: mmhmm) cause you know, not only are we creating this beautiful sound, but we also have to be able to communicate (S: mmhmm) what we're singing about. That's why, you know, I'm always like, diction (S: *laughs*), enunciate! *laughs* let's see...umm...what did you learn from this experience, overall?

S: That, I listen to a lot of different things, a lot of different types of music, but it's all, like, the same, like, mood.

R: Okay, so very similar mood. That's awesome. Alright, we're going to go ahead and move to some more general listening questions. Umm, what are your listening experiences like when you're not at home? Uhh, do you notice music in other places, and if so, where are some other places that you pay attention to music? So like, in the elevator, in the car, in the restaurant...

S: Mainly in the car. Yeah, I always have music in the car. I can't drive without it. I mean, I can, but (R: laughs), boring...

R: That'd be sad, right? (S: Yeah) *laughs* And, uhh, do you – what kinds of music do you listen to? Is it, like, radio, or...

S: Sometimes I listen to radio whenever I get annoyed, because my CD player is - only takes one CD and I have to get a new radio, and it only takes AKON, and I, I don't know why.

R: *sighs* that's the worst *laughs*

S: But it's the – but it's like the older version of AKON, so it's like the best one.

R: *laughs* Right, it's the original is the best, right?

S: Yeah

R: Let's see...yeah...that's, that's the hard part especially with older cars, is, being able to, you know, put six CD's in or whatever *laughs* (S: Yeah) or have the AUX cable, that's the other (S: Yeah) solution

S: That's what I've been doing. My sister's given me her cracked one

R: *laughs* that's funny...but hey, at least you have it, right? *laughs*

S: Yeah

R: Umm, are there other places that you notice music?

S: Not really.

R: Not really? Okay...umm, how do these listening experiences – so, I guess for you specifically the car – umm, compare with the ones you experience at home or at school?

S: Same mood.

R: Okay *S laughs* that's fair, that's fair...same mood. Umm, do you share musical similarities with your friends, and do you find that you like to listen to the same kinds of music?

S: Most of them, yeah, I mean I only have a few friends because I like to keep my circle small, (R: mmhmm) but, there is one of them that just listens to, like, god-awful music *both laugh* but, I mainly share the same interests, either older type of music, like (R: Right), or, just, music in general I guess?

R: Okay...would you be willing to elaborate on your god-awful music *both laugh* comment?

S: She listens to, like, the rapper you can't understand anything that they're saying (R: okay), and I don't like that, cause like, I want to know what they're saying and talking about

R: So you would say that text is probably really important to you

S: Yeah

R: Yeah *pause* that's awesome. *mumbles to self* Umm, do you, let's see, to what extent do you and your friends talk about the music that you listen to?

S: Every time we're on the phone (R: Yeah) and we listen to music and sing to each other

R: *laughs* that's awesome *S laughs* how fun is that?

S: There was one time, I was singing and she fell asleep on me, and I was like oh, okay.

R: Compliment? *both laugh* (S: Yeah) That's awesome. So you guys, so you would say that a large part of your conversations is involving music in some degree?

S: Mmhmm, yeah

R: Yeah, that's awesome! That's really cool. Umm *mumbles to self* Umm, what question...I'm trying to keep up sorry *laughs* Umm, so, do you consider yourself a fan of any particular genre, artist, or band, and then if so, who and why?

S: mmm...there's actually a few, but like, I wouldn't consider myself like a fan, because I like listen to them, like not a lot a lot, but I really like their music.

R: That's awesome. So, like, just, you would say that you enjoy it but you wouldn't call yourself a fan (S: right) per say?

S: Yeah

R: Okay. Umm, that is totally fine, because, yeah, there are a lot of, you know, good artists out there (S: mmhmm) and it's hard to pick one or two

S: Right

R: Umm, so, how do you learn about new music? Like, new songs, new artists, new bands?

S: I just, scroll through YouTube, or my friends play it.

R: Okay, so you would say mostly YouTube and friends?

S: Yeah

R: And then, umm, so YouTube and friends...and then, to what extent does that music become a part of your listening repertoire? So like, let's say a friend suggests a song, you listen to it, and then you're like - what do you do with that music? Do you go like, 'oh yeah, I'm going to listen to it all the time', or do you kinda just...

S: Usually, with one of my friends, yeah, like, she'll show me a song and I'm like "oh my gosh, I love it" and like, I'll put it on repeat like, for like five days straight. (R: mmhmm) But my other friend, I don't like her music, so –

R: Is that, is that the god-awful music (S: Yeah) Yeah *laughs* okay, that's awesome.

S: A lot of the times it's just, oh I like this song, I'll listen to it all the time now.

R: Kind of like an earworm, almost?

S: Yeah.

R: Yeah. Awesome. Alright, well do you have any other questions, or comments? (S: mmm) or...

S: Not really.

R: Nope. Okay, awesome. Thank you Sally for your time.

S: You're welcome.

Appendix CC – Samuel Interview Transcription

Key

S = Student

R = Researcher

Interview

R: Alright, so, this is the 21st of May, 2018, and it's about 9:30 in the morning. I am here with Sam, and I'm going to ask him some questions about his listening journal. So, Sam, tell me about your journaling experience the first time you completed a listening journal. What was the process like, of keeping track of the music that you listened to?

S: Uhh, first time it was okay. Kept on track, for the most part. Didn't really have too much problems. Just, right after I listened to it I would usually put it in there, or after a couple songs I would enter them into the journal.

R: Okay, awesome. Umm, and what was that process like, of trying to keep track of everything? Did it go okay?

S: Yeah, it went pretty (R: Yeah) well, for, uhh, most of it.

R: Okay, awesome. Umm, did you become more aware of your musical choices during the process the first time you completed a listening journal?

S: First time, probably not so much (R: okay). It was just, I listened to this, and put it down. Didn't really think too much about it.

R: Right, right. It was just a, question of (S: mmhmm), plugging and chugging, I gotcha. *laughs* Umm, how about your second journaling experience, what was the process like of keeping track of the music that you listened to the second time compared to the first time?

S: Uhh, it was about the same, it was okay. Nothing too hard, too difficult. (R: Okay) Put in, uhh, I definitely noticed I listened to a bit more.

R: Yeah....bit more....That's awesome. Umm, let's see...do you think that your listening preferench – preferences changed during this time compared to the first time that you kept the journal, or did you find that they were similar?

S: I would say they changed a bit, but (R: okay) overall they were probably about the same.

R: Okay, so, you kind of stick – stuck (S: mmhmm) to the same kind of genres, and the same, like (S: Artists) artists (S: mmhmm). Yeah, that's awesome. Umm, did you – uhh let's see – what are your thoughts about the journaling process? Did you enjoy it, why or why not?

S: Yeah, I enjoyed it. It showed – it showed me what I really listen to and how, like, many goofy songs I would listen to, and such.

R: Right, right. Umm, what do you think, let's see – how important is listening to music to you?

S: Pretty important, I would say. It – it – I – when I started really getting into listening to music, uhh, it was helping me deal with some stuff and it was mostly like the message really helped me through some times, and I feel like it would help with, uhh, other people too.

R: Yeah. Yeah, music is pretty powerful that way (S: mmhmm) like it helps you kind of – you can find that one song that perfectly explains what's going on with you, so (S: it does). That's awesome. And did you find that you kind of stuck to those kinds of songs when you were (S: yeah) trying to figure stuff out? (S: Yeah) That's awesome. Umm, let's see...do you think that listening and discussing music is a, umm, component that should be added to performing ensembles? Why or why not?

S: Yeah, it – when you're just playing the song, you don't really get that in depth knowledge about it. You don't get the meaning of it, you don't hear how other people play it. It definitely helps you not only perform but also understand the music.

R: And do you think that, umm, by potentially, like, listening to other interpretations of music, that you – it would help your performance as well? (S: Yeah) Like, either in band or in chorus? I know you're - you've talked about joining chorus next year (S: mmhmm) which is exciting, so...

S: Yeah, definitely. It definitely gives you either new ideas or different ways of thinking about the music. It's like, if you're in a debate there's always multiple sides (R: mmhmm) to the topic.

R: That's a good comparison, I like that. Umm, what did you learn from this entire experience of trying to track what you listen to and, uhh, keep a journal?

S: Uhh, like I said, I really found out what I listen to, and how many, like, goofy songs and they - how much they really do help you even if they are goofy songs.

Right: Right, 'cause they (S: mmhmm) - goofy is just as important as (S: Yeah) you know, quote end quote "serious" (S: yeah) Yeah. That's awesome. And it kind of, hopefully, gave you an idea, of like, your listening profile and, like (S: mmhmm) gave you a better idea of...awesome. Alright, well I'm gonna move on now to asking you some general questions about listening (S: mmhmm) preferences. Umm, what are your

listening experiences like when you are not at home? So, do you notice music in other places? Umm, if so, where are some other places that you pay attention to the music? So, like, if you're you know, riding in the elevator, the joke about "elevator music" (S: mmhmm), or, you know, driving in a car, or if you're at a restaurant, or... (S: mmhmm)

S: Uhh, yeah, I definitely notice the music uhh, ahh, not quite sure... uhh. Definitely notice songs that I like and listen to, and maybe some songs that I don't like, they really stand out (*R laughs*) Uhh, I tend to try and zone out those songs, but, really kinda get into the songs that I know, if I hear them out in public or (R: mmhmm) other places.

R: Kinda jam out (S: mmhmm) to them while you're out in public? Yeah, (S: mmhmm) definitely. Umm, how do you think these experiences – listening experiences – compare to the ones that you experience at home or at school?

S: Uhh, they're definitely not as emoted, or – and as controlled because it's, obviously I can't pick out what songs I listen to then.

R: Right *laughs* Umm, do you umm, going down a different avenue, do you share musical similarities with your friends and do you find that you like to listen to the same kinds of music?

S: Sometimes if, uhh, usually have that same, uhh, like Imagine Dragons, we all like that (R: mmhmm) or at least, I haven't – I have yet to find somebody who doesn't like Imagine Dragons (R: Right) uhh (R laughs), but then if I find some funny song I'll share it with them and they generally like it.

R: That's awesome. Umm, and so you guys tend to share a lot of music especially if you don't know something or (S: Yeah) you don't think they know something. (S: Yeah) Okay, very cool. Umm, t-d- to what extent do you and your friends talk about the music that you listen to?

S: Uhh, not all the time, but if w - a song comes on the radio or one of us (R: mmhmm) sends it to each other we'll talk about it for at least a couple minutes.

R: Right, and just kinda like "hey, I like that song" "yeah, me too" "that's so cool"

S: Or occasionally bring it up in a joke.

R: Oh right, with puns, right?

S: Yeah

R: *laughs* That's awesome. Umm, do you consider yourself a fan of any particular genre, or artist or band, and if so, who are they (S: mmhmm) and why?

S: Uhh, I generally like almost every genre except for like rap or (R: laughs) hip-hop. But I'd say, most – the one I most like is like alternative rock. Uhh, with like Imagine Dragons and Fall Out Boy. And then, uhh, Nate wins the Battle or Nathan Sharp on YouTube. (R: mmhmm) He's got that sorta, Fall Out Boy and Panic at the Disco! Vibe. (R: Oh, perfect *laughs*) just came – his second CD is coming out June 1st, uhh, which has some different styles – with (R: mmhmm) like a slower song in it, and a jazzy rock song. (R: very cool) Which is definitely different for him, but it sounds really good.

R: That's awesome. And do you, do you own his CDS, or do you...

S: I own his first original CD, and then that'll be his second one, which I pre-ordered. I've (R: oh that's awesome) got both of them signed.

R: Wow, how fun is that? (S: mmhmm) That's really exciting. That's something to look forward to definitely *laughs* (S: mmhmm) Umm, so, you mentioned earlier that you don't really like rap and hip-hop. (S: yeah) Would you be willing to elaborate on that?

S: Uhh (R laughs) I don't necessarily like it not because of the musicality of it, it's mostly the messages and meanings of it, usually. That's, like, the big kicker for me. I can like a song as long as it has a good message. (R: mmhmm) But if it doesn't, it takes either the artist I really like, or the musicality of it to be absolutely phenomenal for me to want to listen to it if it has a bad message.

R: Interesting...that's a really good point. You know, 'cause (S: mmhmm) a song can have, you know, really awesome musical elements, and then, (S: yeah) you know, listen to the text and then it just...

S: You realize...yeah.

R: Huh. Interesting. Well, that's really good to know, thank you for sharing that. Umm, how do you – we talked about it a little bit – but how do you learn about new music? Like new songs, new artists, new bands?

S: Uhh, it's usually – sometimes I'll switch off from CDs and listen to the radio, or then, I'll look on Twitter or sometimes, or Facebook, or YouTube will have a couple suggestions, sometimes, and when it auto-plays, it'll go to something different which I'll (R: okay) sometimes listen to.

R: So you have your settings online set to auto-play? And do you find (S: yeah) do you find that the auto-play gives you good suggestions, or...?

S: Usually sometimes I go in and look for a specific song just to change it up a little bit.

R: Okay. Very cool, I did not know that that was an option, I will have to look into that *laughs* (S: mmhmm) autoplay – look into...ummm...and then, to what extent – you know, you find a new song, you know, be it via auto-play, or (S: mmhmm) you know,

someone suggests something – to what extent do you find this music becomes a part of your, like, listening repertoire – like, you listen (S: mmhmm) to it frequently, or...?

S: Uhh, once again it just sorta depends on the meaning of it. But, usually it's pretty good about it, sometimes it's not and I'll just skip it...or (R: mmhmm) usually, uhh, usually it'll just pop back up again in auto-play and I'll listen to it (R: mmhmm) and then eventually I'll probably (R laughs) get into it.

R: Okay. Awesome. Alright, well I think those are all my questions. Do you have any final questions or comments before we're done?

S: I don't think so.

R: Okay, awesome, thank you for your time, Sam.

S: Thank you.

Appendix DD – Lucas Interview Transcription

Key

R = Researcher

S = Student

Underlined? = Unclear in recording

Interview

R: Alright, we are here with Lucas Smith, umm, it is May 22, 2018. We're talking about his, uhh, listening journal questions and then I will be asking some general listening questions. Alright Lucas, umm, can you tell me about your journaling experience the first time you completed a listening journal for me?

S: Okay, umm, it was kind of like, difficult at – at first because, at, like – music is not, like something that's hard to do. Like, you – when listening to music, you just, either put on a radio, or you just go on YouTube, and you choose like, uhh, a track, and you're just listening, but I had to get used to, "alright, I have to write this down, I have to explain why I chose to listen to that song". So umm, it was definitely an experience I had to get used to (R: mmhmm). Umm, a lot more effort went into listening to music than before. *S laughs* (R: Right) Yeah.

R: More effort was expended (S: mmhmm) So, effort. Awesome. Umm, what was the process like of keeping track of the music that you listened to?

S: There were times that I forgot that I was even doing this *R laughs* so I had to be like, "alright, I remember listening to these songs" so I had to go – go back the next day and fill in for the previous day (R: mmhmm) which was kind of like, "aww man, dangit, dangit, dangit" *R laughs* 'cause then you're like behind on your music, and you have to like, write everything down. So that sucked, but umm, if – if I kept up with it, then it was easy. It was cool?

R: Yeah. It was just a question of making it more intentional, right? (S: Exactly) Bringing it to the - (S: Exactly) the forefront (S: Thinking about it) of your consciousness. Yeah.(S: Mmhmm) Which is, something, yeah, that was kind of different about – like you said, typically listening is more passive, and...

S: Yeah, it's just like, "alright, put this in the background while I'm doing something"

R: Yeah, (S: mmhmm) and then you had to be like, "ohhh, well I listened to these five songs" and (S: Right) keep track of it. So, okay thanks. Umm, did you become more aware of your musical choices during this process, the first time you completed the listening journal?

S: Yeah, definitely. Umm, I – my musical choices didn't change, because I was doing the notebook (R: mmhmm) I think that's a good thing – I don't think that's kind of the research you wanted (R: mmhmm) umm, changing because it was uhh, uhh, a project (R: right). But, umm, I was definitely aware of, umm, the kind of music I liste – I listened to (R: right) I mean, there's a lot of different ge- genres but it's still all, in, like, the pop (R: yeah) kind of range, the first time at least (R: yeah) Umm, I mean it – it varies, because, I mean, there's Pentatonix on here, there's Whitney Houston, there's Frank Sinatra – there's all kinds of things, but they're all poppy in their own respects. (R: mmhmm) So I mean, I can see similarities of all the music that I listen to, so yeah I'm aware of it a lot more (R: okay) as I was doing this, for sure.

R: It brought it more to, yeah, your – like, you were more aware of...(S: Yeah, for sure) awesome. Umm, so, tell me now about your second journaling experience.

S: Okay. Umm, it was a lot easier *R laughs* 'cause instead of a notebook where we just filled everything out ourselves *R laughs* it was all nice and formatted for us already. *R laughs* so that was way more enjoyable. Umm, it was a lot easier to fill out quickly (R: mmhmm) umm. And yeah, I loved it a lot more, umm, in same kinda thing – I was a lot more aware of my – of the changing (R: mmhmm) umm, of pieces that I was listening to.

R: Awesome. Umm, so, what was the process like – you said it was easier – but is there more that you would like to add about the process of keeping track the second time?

S: The second time? Okay, umm yeah it was way easier, umm, I still found myself falling behind *R laughs* so I had to go back. Umm, there's a lot of cool moments when filling these out, because the music follows where your life is going. So like, where, like, you can look at this and be like "oh I remember that point in my life" – why I was listening to this song. 'Cause there's Phantom – I'm listening to the Phantom in the Opera in here 'cause I was going to see Phantom. I went and seen Phantom (R: aww, okay) in St. Louis, so, I mean, I was listening to "All I Ask of You". So, kind of was like "okay". And then Post Malone's album came out. Umm. "Oceans – Where My Feet May Fail" – I was just watching the Delegation (R: mm) show choir perform, so I'm like "alright" and that was where I was trying to persuade you to do *R laughs*

R: Oh yes, I remember that *R laughs*

S: Yeah. Umm, Sister Act music (R: Right) I mean, that's all I listened to all that day. That's all I listened to.

R: Nothing but? Okay.

S: Nothing but. I mean (R: that's awesome) so like, I can see where my life was going.

R: That's awesome. And you can make that connection (S: Yeah) to memories

S: I mean, I look back and like, alright I can see this makes sense. So...

R: So, thank you That's really an interesting connection. So thank you, that's awesome. Umm, let's see... where are we at *laughs* Uhh, what are your thoughts about the journaling process? Did you enjoy it – why or why not?

S: Okay *R laughs* When I listen to music, I don't – I don't sit there and I listen – actually I do. Very s-seldom, like wh – when I was listening to “Oceans – Where My Feet May Fail” that's like a song where you'd sit and you'd listen to it, (R: mmhmm) umm, 'cause it's just so amazing – all the harmonies, and all, like, the intricacies of it. But, usually when I listen to music I put it in the background (R: yeah) and then like go do something. So, for me to have to, like, actually do something with the music was kinda like, annoying, 'cause I like to put on, like, maybe classical music in the background (R: mmhmm), go do my homework (R: mmhmm) or go work on an art piece. So, umm – it was not my favorite thing (R: okay) to do. But, uhh, I did enjoy it in the respects of now I can see how crazy it is to look back on everything. 'Cause I don't – I don't know... it was – it was wild – it's wild to look at it now. (R: mmhmm) Umm, ehh – I mean it's almost just like keeping a regular journal (R: yeah) – like, if you're reading it – like you're writing it and you don't look at it until, maybe, a couple months later, and you're like, “wow” like how much you've – you've changed.

R: And then, the little details that you forget as time passes.

S: Right – like I forget I even liked some of these songs.

R: *R laughs* Right, just because it's – music is constantly changing.

S: Right, and I think it's a beautiful thing. (R: mmhmm) I mean, yeah. *S laughs*

R: Alright, so, not your favorite thing (S: No), but you appreciate it now that it's (S: yeah – now it's done) over. *R laughs*

S: Yeah, now it's over.

R: Right - now it's done. Yeah. (S: So, umm) Awesome. Well, thank you. Umm, how important is listening to music to you?

S: I mean, very very important. (R: mmhmm) I mean, you know that, but they don't know that. (R: right) Very important. *R laughs* very important. I mean, I'm a musician, I'm a singer. Umm, music surrounds me in my every day life – I depend on it to be productive. Umm, my mood – I mean, I just got done with a musical, I'm trying out for another musical tomorrow, or the day after (R: Break a leg) thank you *R laughs* Umm, so I mean, extremely important – I mean, I do it – it's, uhh, it's constantly going on – in my house, at least – I mean, I do it while I'm doing homework, like you said, or doing art. Or I'm in the shower, or I'm eating dinner, I'm cooking, or, err, cleaning – every, every second I'm listening to something. And, umm, it just adds that layer of richness to

life, you know (R: mmhmm) It's like, without it, it would be kinda like, bland. Life would be a little bit bland, you know?

R: There's a quote I, uhh, read somewhere that was, umm, oh, what was it... "the earth without, umm, art, is eh"

S: There ya go, yeah. Especially for people that are involved (R: mmhmm) in so many kinds of art (R: mmhmm) – theater, music, (R: mmhmm) visual art – I mean, that's so true. (R: Awesome) So... (R: Thank you) very important. *S laughs*

R: Umm, do you think that listening and discussing music is a component that should be added to performing ensembles – so, should we do it in chorus, should we do things like this in (S: mmhmm) chorus more? Why or why not?

S: Umm, I think we do a little bit of it, umm, uhh – but yes, my answer is, like, one hundred percent yes. Umm, there's sometimes we just find ourselves going on tangents talking about music we like, and I think that's a beautiful thing – I mean, maybe a little waste a time sometimes *R laughs* - maybe it's not the best time to talk about it – but it's necessary. Umm, music is a way to connect (R: mmhmm) with other people in such a beautiful way that isn't possible in any other way. So, umm – and I think it's great because the music I listen to is completely different than the music you listen to (R: mmhmm) but when we talk about it, it's like, "alright, I'm gonna go home and I'm going to listen to that" (R: mmhmm) and so you're music change – tastes become so eclectic (R: mmhmm) and I think that's amazing. So, yeah it's very important. I think – I think we should talk about it more.

R: Awesome. And then, overall, looking back, what did you learn from this experience?

S: I learned that I do have an eclectic taste, umm, there are a little bit of randomness going on throughout this – but I learned that people change in more ways than you would think. Like, (R: mmhmm) I didn't realize how much it changed until you came up and you were like, "alright, we're gonna do the second listening journal" and I'm like, "whoa" *R laughs* I don't even listen to the same music at all anymore – like, this is full of Adele, chock full of Adele (R: mmhmm) and now it's full of Khalid. There's – there's – there's, heh, Adele here, but, umm, and Kendrick Lamar, Post Malone, uhh, JP Cooper, umm – it's just a complete shift (R: mmhmm) so I learned that, umm, things change a lot in different dimensions (R: mmhmm) that you would've expected before, I would have expected before, at least. So, yeah... and I learned that I'm gonna go back to these songs and listen to them again *R laughs* because I miss them. *S laughs*

R: Aww, that's awesome. Yeah, it's kind of like, uhh, a schadenfreude almost, like, when you realize – bittersweet. (S: Yeah) so...

S: Yeah, like I like this music a lot – that's why I listen to it – but I also like this music.

R: Mmhmm, and it's kind of like a happy memory. *R laughs*

S: Right, right, right – it's like looking back on like a yearbook (R: mmhmm) from the past year, like, "aww" *S laughs*

R: Look at that (S: Yeah) *R laughs* and it's amazing it – that was completed over the course of, what, four or five months?

S: Maybe (R: Yeah) yeah.

R: And within just that short time frame, so much had changed (S: Yeah) So....awesome. Alright, well we're gonna move to some more general listening (S: Okay) questions. Umm, what are your listening experiences like when you are not at home? So, do you notice music in other places – so, you know, places like the elevator, car, restaurant, mall – umm, and if so, where are some of these places that you pay attention to music, and if you have any examples, that would be awesome.

S: Okay, umm....okay. I don't know – I don't know if I'm like, necessarily a picky person when I listen to music, but like I definitely like it my way when I listen to music *R laughs* I – I don't like to music – this might sound like common sense – but I don't like to listen to music that I don't like. (R: mmhmm) So, when I'm in a car and with my friends, and they're playing music that I don't like, I'm like, "alright, give me the AUX cord. I hate this" *R laughs* Let me play music. So, umm, that's definitely where I'm very aware of what music that's going on, because we're just sitting there with the volume up, listening (R: mmhmm) and driving. But also, places like, umm, the mall, shopping, umm – if the music isn't music that I like, I – I've noticed that I that I don't buy as much (R: Okay) So like, if a song that I like is playing, I – it puts me in a better mood (R: mmhmm) My mood is very, uhh, reliant on the music I listen to (R: mmhmm) so if a song I don't like or I don't notice or hate is on the radio playing in the store, it – I don't think I'm – I'm – I'm more likely to buy things (R: Huh) Umm, and I've noticed that, umm, in elevators it's just kinda like, elevator music (R: Yeah *laughs*) so you're kinda just sitting there awkwardly (R: there's that expression, right), especially if you're alone and you're just kinda like, "number 2, please" *R laughs* Well, so it's kind of like, awkward, kinda just like, weird – I think they choose that kind of music to where it's, like, not geared to like, one certain group of people (R: mmhmm) that'll like the music. I don't know, I'm not an elevator technician. *R and S laugh* But yeah, I feel like there are certain places where I'm more aware (R: mmhmm) of what music is playing. There's some places where I really don't care – like, umm, maybe in a restaurant. Umm, it's usually very soft – like, just very soft in the background, because you're not, like, at a restaurant to listen to music (R: mmhmm) you're at a restaurant to either eat and hang out with friends, or your family, or date *R laughs* So, I mean, you're not there to listen to the music, so I don't really – I'm not necessarily aware of what's going on. (R: mmhmm) Umm, unless it's like a fancy restaurant and they have like, the live, a live pianist (R: mmhmm), which is nice – that'd be cool.

R: Yeah, that's awesome *R and S laugh* So I guess you've kinda answered this next question, but how do you think these listening experiences compare to the ones that you experience (S: Okay) at home or at school?

S: Umm, at school I wish I could listen to it more. Umm, because some kids aren't able to focus as much with music playing – and that's just how our brains are made, that's fine – umm but me it helps a lot, umm, so I would like to listen to it more, at, at school. So, at home I'm able to do it whenever, it's – so I find myself at school, like, alright I just wanna listen to music. So it's kinda like, I mean, I'm used to having music all the time but when I get to school, it's different. (R: mmhmm) A lot different, so.

R: Awesome, thanks. Umm, do you share musical similarities with your friends, and do you find that you like to listen to the same kinds of music?

S: Totally. Like, I've surrounded myself with musical theater people, so we're constantly listening to show tunes, which is great. Umm, so yeah there's definitely a lot of similarities. Umm, we bond over music. We have – we all have that one song where we find it coming on, we're all like, “oh my god, you guys, this song” *R laughs* So, we just sit there and listen to it. But there's also a lot of times where it's like, “alright, let me show you this song” So there's differences as well. I mean, a lot of similarities, but differences as well.

R: And that totally just ties into my next question, (S: Okay, cool, cool) So, do you share, uh – to what extent do you and (S: okay) your friends talk about the music that you listen to?

S: Okay. Umm, I'm shaking this (R: Nope, you're fine – I am too) *S and R laugh* Like, when we're in a show together, per se, umm, we would talk about whatever song is going on, whatever song we hate – like, “oh my god, I hate this song, I don't want to sing this song” (R: mmhmm) Or, “oh my god, let's do this song, I'm so excited to sing this.” Umm, so yeah. I think it's – it just depends on what's going on (R: mmhmm) Umm, if you're in an activity together that involves music, or if you're sitting in the car, umm, and you're talking about the song (R: mmhmm) But music does follow me, so, I'm talking about music all the time. *laughs*

R: Yay, that's awesome. That's music to my ears (S: it is) – badum tsshh (S: badum tsshh *laughs*) Okay, umm *laughs* do you consider yourself a fan of any particular genre, artist, or band, and if you do, who are they and why?

S: I don't find myself a fan of a genre, because like I said, I'm very eclectic in the music I like (R: mmhmm) 'cause it's changed so much (R: mmhmm) Umm, I always thought I liked pop music, but I think with pop music there's a certain shallowness to it, which just, umm – words and notes. (R: mmhmm) There's no heart behind it, which I mean, I'm not the artist so what do I know (R: mmhmm) umm. But I like the – I like the, the vibe that music gives me – I'm a vibe chaser, I guess you could say *R laughs* Umm, so like, I like the Post Malone vibe – not all of his songs, 'cause a lot of the songs get kind of like,

umm, what's the word – like, provocative? Which I'm not like – I'm not like, against provocative music (R: Right) it's fine, but, umm, too aggressive, maybe. I'm not a fan of aggressive music. So I don't like rap music, per se, but I like Post Malone, I like Khalid, I like JP Cooper, umm. What was the question – oh yeah, and Adele of course. Adele is my all time fave, if I had to pick (R: mmhmm) one artist, it's Adele. (R: Yeah) 'Cause I mean, you know where that music comes from.

R: So would you call yourself an Adele fan?

S: Yes, I would call (R: okay) I'm an Adele fan. *R and S laugh* (R: Awesome) Yeah, for sure, umm. 'Cause I can see where that music is coming from – because we all know, umm, I guess we all don't know her life. But we know where her music's coming from 'cause of her life stories (R: mmhmm) I mean, after her tragic break up and having a baby and, umm – all her songs are kind of sad. (R: mmhmm) But, like, you know where they're coming from. So you, you can see why she wrote them and you can hear that her voice and you can hear the text, and you're just like, "dang". (R: mmhmm) So, yeah. *laughs*

R: So, she – I guess you could say that she has a depth to her.

S: So much depth, so much depth. And I mean, I guess you could consider Adele a pop artist (R: mmhmm) but umm, she's different (R: mmhmm) She doesn't count as a pop artist *S and R laugh*

R: She'll probably have some longevity in her career.

S: I hope so, I hope so.

R: Yeah. Awesome. Umm, how do you learn about new music? So how do you learn about new songs, new artists, new bands?

S: You and chorus, for sure. I mean, I was introduced, uhh, to gospel through you. Umm – I mean, I – I knew about gospel music (R: mmhmm) but when we started singing "No Rocks" I'm like, "oh my god. Oh my god." I was – this is completely unappreciated, like, in the respects of me – like I completely underappreciated gospel music. Such a beautiful genre. (R: mmhmm) So, I mean I learned about it about chorus, through you, of course through friends and (R: mmhmm) social media. (R: yeah, so) So, like, when Po- Post Malone's new album come-came out, I didn't even know it was coming out until I seen it blowing up on social media. (R: mmhmm) I'm like, "alright, lemme, lemme listen to this" (R: yeah) So, social media, you, friends, strangers (R: okay) I mean, in public places, like the mall (R: Right, you hear a new song, and) and you're like, "what song is this? I need this song on my playlist"

R: That's awesome. So a huge variety (S: Yeah) which is nice (S: yeah) Umm, and to what extent does this music become a part of your listening – repertoire is the word I

used, but like, you hear a new song and you're like, "I love this song" and then (S: and then keep it) how does it – how does that affect your listening, like...?

S: Okay. Umm, I guess like, like you said, it kinda depends on where you are. Like, if I'm in a restaurant I'm not going to really pay attention (R: yeah) But like, if I'm sitting in the car and somebody else is playing music, and I like that song, I'm like, "alright, I'm gonna keep listening – what's the name of this song? I'm gonna write it down on my phone" 'cause I do that. Like, if I – if I find a song that I like, I go to my notes – I have, I have a folder *R laughs* on my phone, where it's just notes of titles of songs – that's so I don't forget them. So, a lot of the times I – I'm out in public, I'm out doing things, I'm like, "alright, that's cool, let me keep that" (R: mmhmm) Keep it in my – my repertoire. (R: *Laughs* That's awesome) So like, a cycle of music (R: yeah) that just keeps coming over and over. And like, you cycle some out and you cycle new in, and it just keeps changing. *laughs*

R: That's awesome. Very cool. That's something to really consider as well. I had never thought about using notes on my phone to keep track of stuff – that's cool.

S: Yeah for sure, that's vital – it's vital! *R laughs* Vital (R: vital *laughs*) to my music experience.

R: That's awesome. *laughs* (S: Vital) Vital. Well, do you have any other questions or comments?

S: I'm good.

R: You're good? Okay, thank you for your time, I really appreciate it Lucas.

Appendix EE – Kurt Interview Transcription

Key

R = Researcher

S = Student

Underlined? = Unclear in recording

Interview

R: Alright, so we are here with Kurt. It is, uhh, the twentyfur- twenty-first of May 2018 and we are sitting down to talk about his listening journal. So, Kurt, umm, my first question for you is, umm, for you to tell me about your journaling experience the first time you did the listening journal. What was the process like, of keeping track of the music that you listened to?

S: Normally, I'm not that organized, so...usually it came in like spurts, like (R: okay) a couple days I keep track of those days. Then you jot it all at once (R: yeah) so, it was kind of hectic. (R: hectic, yeah) made it myself that way, though...so....

R: So, umm, so like, sometimes you would be really, like, organized and (S: yeah) keep track of it, and then other times you were like "oh my gosh, I need to get like twenty of these written down" (S: Yeah) Yeah okay. Umm, so, it was probably challenging then, (S: Yeah) yeah? Okay. Umm, did you become more aware of your musical choices during this process, the first time that you did it?

S: I was already pretty aware of what I liked to listen to (R: okay) so far...and, I did become more aware of some things I listen to, not all of them.

R: Okay. Awesome. Umm, so, how about the second journaling experience? Tell me about that process, what – what was maybe similar or different, or...?

S: The songs I listened to was different. (R: Okay) They – they changed over a couple of months (R: okay) in between.

R: Awesome, so different song choices. (S: Yeah) Umm, and were you aware of that as you were listening, or was (S: yeah) that something that, like, as you reflected later on?

S: As I reflected later on.

R: Okay, as I reflected...awesome. Umm, so, did you – tha - that's my next question – did your listening preferences change during this time compared to the first time – okay – and so, do – do you think that – did they change dramatically? So like, was it different artists completely, or was it like same artists but different songs?

S: Same artists but different songs (R: okay) usually.

R: So same artists...different songs...awesome. Umm, and then, what did you think about the journaling process, just in general – maybe like first time, second time?

S: Umm (R laughs) it was, kinda...ehh...I don't know, it was the same both times really. It was kinda hectic for me (R: okay) I didn't really enjoy it too much.

R: Okay that's fair. *S laughs* Nope that's fair. Umm, can you elaborate on that? Like, why was it not...?

S: Because I'm not organized at all (R: okay) I mean (R: okay) cause, yeah...I let go sometimes, and, yeah.

R: And then it was noticeable? (S: Yeah) Yeah, no that's totally fine, um, some people really enjoyed it and some people were like (S: Yeah) "oh my gosh, there's so much stress" so....okay. Umm, let's see...how important is listening to music to you?

S: It's pretty important. (R: okay) I don't do it a lot, because, I don't know why, I just don't. 'Cause I don't ever listen to anything, really. *R laughs* Like TV, I don't watch TV a whole lot. (R: Okay) So I don't know why.

R: Yup (S: Yeah) that's okay. So, if you had to compare them, like, things that you do at home, like you just mentioned, watching TV...

S: When I do chores, I usually listen to music because it helps me with that, but, other than that, like, every now and then just to enjoy it, I guess.

R: Okay, yeah, no that's totally fine. Umm, and that's really interesting too, umm....so, every...I totally messed that up...once in a while, there we go *laughs* Umm, so then, what – do you think that listening and discussing music is a component that should be added to performing ensembles like band and chorus, and why or why not?

S: Yes, because it would help find different past music along around I guess. (R: okay) some other people would introduce new things others hadn't heard before, it would help

R: Okay. Umm, and then, I guess to elaborate on that, do you think that's something that the students should do – like, should they bring something in, or do you think that's the teacher's...?

S: I think it should be a bit of both. (R: A bit of both, okay) Like, the teacher brings something new, and the students can add what they want.

R: That's a really interesting idea. I really like that. Umm, and then, I guess to also build upon that, umm, what do you think about listening to different examples of a piece that you're working on? So like, if we were to take a piece that we worked on this semester, and then listen to different interpretations?

S: Like what? Like...sorry.

R: So like, so like, for example, umm, in Singing Bluebirds (name changed to keep school anonymity) (S: Yeah) we did, uhh, “No Rocks a Cryin’” (S: mmhmm) and, what if we listened to, you know, one group do a version of that (S: Yeah, okay) and then like, another group had a totally different interpretation – like (S: Yeah) – what do you think about that?

S: I think that could help (R: okay) and like, and give people ideas of what to do like they should open up more, move with the pace of the beat.

R: Yeah, that’s awesome...ideas...and then, how about, overall, just, what did you learn from this experience of (S: umm) journaling?

S: What songs I listen to, more so than others, I guess. You would say, in...just...yeah...that. That’s it.

R: Yeah, no that’s awesome (S: yeah), it kinda gives you a bigger awareness (S: yeah) of, like, choices that you make. ‘Cause I think – for me personally, I find that it’s really, you know – I kind of get into like, uhh, a routine (S: Yeah) and I listen to the same stuff (S: that’s – that’s what I do) and then when you, like, take the step back and you’re like “ohhh, I totally like, should listen to new music” (S: mmhmm) so...that’s awesome. Alright, so, we’re gonna move to broader questions now about listening. Umm, what are your listening experiences like when you are not at home? So, when – do you notice, like, when you’re in other places, like, you’re in the elevator – you know the expression “elevator music” or, you know, you’re driving in the car, or you’re at a restaurant? Umm, and what are some of the places that you may, like, notice these examples?

S: I don’t really pay attention a whole lot, when that happens, but like, stores, usually (R: okay), like restaurants, usually in the car as well.

R: Awesome. Umm, and do you th– how would you compare these listening experiences to ones that you intentionally have at home or at school?

S: They’re not meaningful at all, really. You don’t really notice them, just, something to pass time.

R: Okay, pass time. Interesting, I like that...umm...pass time...Umm, do you share musical similarities with your friends, and do you find that you like to listen to the same kinds of music?

S: Some friends I do, but not, like, some are into rock and I’m not really into it (R: okay) as much. I do enjoy it sometimes, certain songs that come on.

R: Okay, so you like some of their music but maybe (S: yeah) not necessarily all of it? (S: Not all of it) So some songs...umm. To what extent do your friends talk about the music that you guys listen to?

S: *pause* They...I – I don't really know how to answer that question.

R: That's okay! So, like, let's say, umm, I put a song on, and, you know, do you guys have a discussion about, like "hey that's a really cool song, I really enjoy (S: sometimes) that" Sometimes? (S: Yeah) But, probably not super frequently?

S: No.

R: Okay. And then, do you, like, do you share music with each other? Do you say like (S: I can't) "hey this is a really cool song" (S: We do sometimes) Yeah? Okay.

S: I do at least. I don't know about them

R: *laughs* So kinda one sided?

S: Yeah.

R: So one sided sharing... *laughs* Umm...and then, do you consider yourself a fan of a particular genre, or artist or band? And if so, who do you – who are you a fan of and why?

S: I'd have to say, I really like a l- everyone. (R: mmhmm) Most artists are pretty good at what they do in certain areas. So it varies on what I like at times. Sometimes I like faster music, sometimes I like slower music, so I don't like to, like – Ed Sheeran, he's usually pretty good. (R: Umm) 'Cause he's a bit of both, so.

R: Right, he's a bit of both. Umm. Can you elaborate on that? So, like, you said sometimes you like faster, sometimes you like slower, does it – do you know what (S: it just) that depends on?

S: Like, on my mood. (R: On your mood?) Really (R: okay) if I'm happy I like faster music sometimes, or sad easy good this? (R: so...) It just varies

R: That's awesome. And that's one of the cool things about music, right? Is there's such a huge variety and (S: mmhmm), you know, sometimes if you're, you know, feeling sad you can find that perfect song, and vice versa – you know, you're happy and (S: yeah) excited. That's awesome. Umm, how do you learn about new music? So like, how do you find new songs, new artists, new bands?

S: Through my friends, listening to their music. Sometimes I scroll when I hear it while I'm at school. Sometimes I just find it on my own.

R: Find it on your own? (S: Yeah) Umm. So like, do you go out and specifically look for new stuff, or...

S: I don't specifically look for it (R: okay) I just, if I hear the song and I really like it, I'll usually (R: So like it pops up) I'll usually remember it 'til later on and then I search it.

R: That's awesome. Gotta love the internet, right? *laughs* (S: yeah) Umm. And then, I guess my last question for you is to what extent does this music become a part of your listening repertoire? So you find a new song, you really enjoy it, to w- like – do you immediately just listen to it frequently, or do you...

S: Usually frequently. (R: Frequently?) It usually it gets stuck in my head a couple times, so *R laughs*

R: Earworms, right? (S: Yeah) Got it. Awesome. Do you have any questions or comments?

S: No

R: No? Are you good? (S: mmhmm) Okay, awesome, thank you for your time...alright....

Appendix FF – Taco Bella Interview Transcription

Key

R = Researcher

S = Student

Underlined? = Unclear in recording

Interview

R: Alright, I am here with Taco Bella. It is May 22, 2018 and we are talking about both her listening journal and some general listening questions. So, Taco Bella, can you tell me about your journaling experience the first time you completed the listening journal?

S: It was stressful (R: Stressful?) I had to carry around a paper and pen with me the whole time *R laughs* and I don't do that usually, so, it was – it kept me on track.

R: That's awesome. Umm, what was the process like of keeping track of the music that you listened to?

S: Oh, it was – driving, and then, like, “oh crap! Someone write this song down” *R laughs*

R: So, trying to keep track in all facets of life was (S: right) challenging. Yup. And you wrote some really good details in your first one, so...

S: That's good.

R: *laughs* You did a great job with it, so...Umm, did you become more aware of your musical choices during the process the first time that you completed a listening journal?

S: I feel like I pretty much knew what I listened to (R: okay) ‘cause I listen to like, throwbacks, Hamilton, and then whatever's on the radio.

R: Okay, so you were pretty aware, like (S: Yeah) nothing really changed, outside of just keeping track of it (S: Right) Okay, well that's good that you had an awareness, uhh, beforehand. Umm, how about your second journaling experience, can you tell me about that?

S: *laughs* You handed me it, and I said, “aww here we go again” *R and S laugh*

R: That is fair *R and S laugh*

S: It was, umm, pretty similar to the first – it was a little bit easier, umm, ‘cause I had work a lot so I didn't listen to that much.

R: Mmkay, so work kind of got in the way of (S: Yeah) letting you listen to as much music as you normally did (S: right) so that was already a huge change then (S: right) between the two. Second time...okay. Umm, did your, uhh, listening preferences change during the second time compared to the first time, do you think?

S: Naw (R: No?) I don't think so.

R: Very similar? (S: Right) Okay. Umm, did you, let's see – what are your thoughts about the journaling process? Did you enjoy it? Why or why not?

S: No. (R: *laughs* okay) No, I wish I could say I did *S and R laugh*

R: No, that's fair – honesty (S: No) is appreciated. (S: Oh...) Can you elaborate on that answer?

S: It was – it was hard (R: yeah?) keeping it with me, keepin' track of everything...ohhh....

R: No, that's totally fair (S: it was...) and I appreciate your honesty *S and R laugh* it is very difficult especially if you listen to a lot of music in a lot of different places (S: right) to try and keep track of that. Umm, what, let's see – how important is listening to music to you?

S: Umm, I listen to music like, 24/7, like it's in my head going nonstop, so...like, it just, it – it's my daily everything. I can't stop it. *laughs*

R: So, even when you're not, like, listening to music (S: Right) it's going on (S: it's going) Yup *laughs* (S: It's blaring) your brain is a radio. Eloquent quotes for this, okay... *S and R laugh* Umm, so, do you think that listening and discussing music, similar to what I asked you guys to do for the listening journal, is something that should be added to your performing ensemble, be it band or chorus? Why or why not?

S: I mean, like, it could be helpful to see, like, who listens to what and have like a better understanding of what kind of music they like, and, like, making their, like, chorus experience better. But it also, like – you could use it to – so you could branch out and expand what they listen to, so you could, like, get different cultures and different everything else.

R: That's good, yeah. Umm, I agree with you. Umm, what did you learn from this experience?

S: That I'm a mess. *R and S laugh*

R: Alright *R and S laugh* Ohhhh. (S: Ohhh) Big quotes, alright *R laughs* Alright, we're gonna go ahead and move to some more general listening questions. Umm, what were – what are your listening experiences like when you're not at home? Do you notice

music umm, in other places? So, if you do, what are some of the places that you pay attention to music? So, like, in the elevator, car, restaurant?

S: Ehh – nonstop. Like I said, it's always going – either in my head, somewhere else, at a restaurant, I hear it all, like, I'll be, like, singing it in my head, like, it's crazy. Ohhh.

R: Is it something that you umm pick up on immediately, or... (S: Pretty much) Yeah? Like, (S: ?) you're walking and there's the song?

S: Right, like, in graduation, for example, they had like, over a thousand people there, and I was able to pick out every song that they were playing.

R: On the – the video? (S: Right) That's awesome. So you're very in tune with (S: Right) music?

S: It's *S and R laugh* I don't know if it's a gift or a curse, I don't know. Like, sometimes it's a gift like "hey I know that song, and I know that song" and then (R: yeah) other times, it's like "shut up, shut up, shut up" *S and R laugh*

R: Make it stop *R laughs* That's awesome. Umm, for sure, being able to hear it everywhere. Umm, how do you think those specific listening experiences – like, hearing it in other places and not stuff that you specifically choose – compare to the ones that you experience at home or at school?

S: I feel like it branches me out a lot. Like, I listen to my stuff and then I can go places and be like, "oh, this is cool, let me just go, like, write it down and listen"

R: *R laughs* With this listening journal that Ms. Harris is making me do *S and R laugh* That's awesome. So, it's definitely a way for you to be able to be exposed to more music (S: Right), so...awesome. Umm, let's see – do you share musical similarities with your friends, and do you find that you like to listen to the same kinds of music?

S: Umm, for a lot of my music, yes, because I listen to a lot of throwbacks of stuff we all heard as, like, kids on the radio and that just like – I can play that and everyone's like, "heyyy, this is my songggg" *R and S laugh* (R: That's awesome) But, umm, I'll listen to Hamilton and everyone will be like, "what is that? Like, why do you listen to this?" And I'm just sitting here like, America!

R: *laughs* So, you're kind exposing them to new music (S: right) so, that's good. Umm, do you – let's see – to what extent do you and your friends talk about the music that you listen to?

S: I don't think we talk that much, mostly because, like, we listen to stuff we're familiar with (R: Yeah) or it's them giving me a hard time because I listen to Hamilton *laughs* that's the one thing everyone hates about me, I swear. (R: Aww, no) Nah, no – they're

just like, “why are you still listening to this? Why are you screaming this in your car?
Like *R laughs*

R: Right. That’s funny. *S laughs* Umm, do you consider yourself a fan of any particular genre, or artist, or band? And if so, who and why?

S: Hamilton *laughs* Umm (R: yup) I like, I don’t know. I feel like I’m a huge Hamilton *laughs* Umm. (R: yeah) I know every single word to pretty much every song. It’s 2 hours and like 22 minutes long – I know everything.

R: That’s awesome. So you’re a fan of Hamilton.

S: Oh yeah. It’s not healthy. *laughs*

R: And did you listen to Hamilton both times that you were...?

S: I listened to the entire first umm, uhh, disc of the soundtrack in here, and then this one, I – the whole thing. There we go *R laughs* The entire thing.

R: Okay *S laughs* awesome. Yeah, no that’s great. So, definitely s- there’s continuity there (S: right) between the two times, so – I – I would definitely call you a fan *S laughs* of Hamilton. That’s awesome. *R laughs* (S: I can’t help it) No, that’s great – it’s great music. Umm, how about outside of Hamilton – would you say that you’re a fan of any particular...

S: Right, like the same – the throwbacks and stuff. Umm, like, I love Chris Stapleton, I love Sia, like, just – and then just like throwbacks from my childhood, like... (R: awesome) I don’t know.

R: Very cool, very cool. *S laughs* Umm, how do you learn about new music? So how do you learn about new songs, artists, bands?

S: I listen to like, throwbacks so much that I’ll get in the car with like, Elizabeth or Fiona (names changed for anonymity) – I didn’t say their name, umm, *laughs* and they’ll be like, “you haven’t heard this song? Don’t you know what this is?” and I’ll be like, “I live in a box, like, nope” *R laughs* “you have to listen to this” so most of it’s from my friends and stuff, so...

R: That’s awesome. And then, umm, with the songs that your friends introduce you to, to what extent does that become a part of what you listen to? So like, do you – they introduce you to a new song (S: right) and you’re like, “oh, I’m going to listen to it all the time” or is it more, like, you kinda file it back and kind of use it at some point?

S: I think I’ll listen to it – I listen to ? music *laughs* (R: yeah?) I’ll probably listen to it a couple more times and if I like it, then yeah, I’ll add it to my playlist. If not, then, like – it’ll still be there, in my head, you know, going nonstop, but...

R: *laughs* It'll be referenced at some point (S: right) Yup. Awesome. Well, do you have any other questions, comments, concerns?

S: I don't think so.

R: Kay. Okay. Alright. (S: Sweet) Thanks – thank you for your time, Taco Bella! *S laughs*